TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE

by

CHARLES C. FRIES

Publications of the English Language Institute
University of Michigan
Number I

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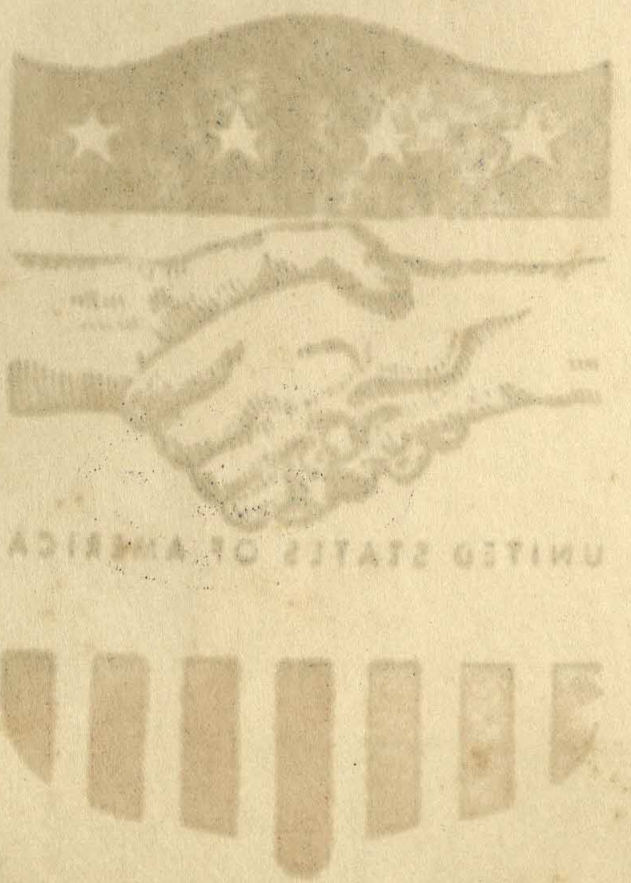
UNITED STATES OF AMERICA

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London: Geoffrey Cumberlege, Oxford University Press
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Second Printing, 1946
Third Printing, 1947
Fourth Printing, 1948
Fifth Printing, 1950
Sixth Printing, 1951
Seventh Printing, 1951
Eighth Printing, 1952
Ninth Printing, 1953
Tenth Printing, 1953
Eleventh Printing, 1954
Twelfth Printing, 1956

Lithoprinted in the United States of America
by Cushing - Malloy, Inc., Ann Arbor, Michigan

PREFACE

The English Language Institute of the University of Michigan has, for the past four years, been engaged in the preparation of new materials to be used in intensive courses in English for those of foreign speech. This work has been an attempt to interpret, in a practical way for teaching, the principles of modern linguistic science and to use the results of scientific linguistic research. In spite of the fact that there has been more than a hundred years of vigorous linguistic investigation in accord with sound scientific methods, very little of the results of this investigation has actually got into the schools to affect the materials and methods of teaching language and the actual conditions under which language teaching is attempted. At the time the Linguistic Society of America was founded, Leonard Bloomfield wrote

"Our schools are conducted by persons who, from professors of education down to teachers in the classroom, know nothing of the results of linguistic science, not even the relation of writing to speech or of standard language to dialect. In short, they do not know what language is, and yet must teach it, and in consequence waste years of every child's life and reach a poor result."[1]

Even where there are well-equipped teachers who have acquainted themselves with the modern approaches to language teaching, the administrative circumstances to which they must conform are usually such as to make impossible effective use of their knowledge and ability. In fact, the naive and conventional views of language have been so much in control that it has taken a world war, with its practical contacts with a dozen languages little heard of before, to provide an opportunity even to <u>try</u> materials and methods based upon our scientific knowledge and research.

In the teaching of English language the situation in this country has been, if possible, even worse. The rank and file even of <u>English</u> teachers are not equipped to deal with English as a language. In spite of the fact that "more time is being spent in the high school English classes of America today upon grammar and usage than upon any other single phase of instruction,"[2] prospective English teachers are given practically no training in preparation for this part of their task. Usually our English teachers know nothing of phonetics or of phonemics, and their knowledge of grammar is limited to the kind of sentence analysis to which they were subjected in the later grades of primary school and the early years of high school. The views of language that prevail in the schools and among even the "educated" public still perpetuate the authoritarian attitude of the second half of the eighteenth century and serve to create a huge market for cheap dictionaries and unscholarly handbooks of "correctness."

"The subject-matter of English Philology [Language] possesses a strange fascination for the man in the street, but almost everything that he thinks and says about it is incredibly and hopelessly wrong.... In no subject, probably, is the knowledge of the educated public at a lower ebb. The general ignorance concerning it is so profound that it is very difficult to persuade people that there really is a considerable mass of well-ascertained fact, and a definite body of doctrine on linguistic questions."[3]

In view of the facts, it is not strange that a search of the materials available to teach English to those of foreign speech who have come to us revealed very little that was soundly

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[1] Leonard Bloomfield, "Why a Linguistic Society," in <u>Language</u>, I (1925), p. 5.

[2] Dora V. Smith, "English Grammar Again," in <u>English Journal</u>, 27 (1938), p. 647.

[3] Henry Cecil Wyld, <u>English Philology in English Universities</u> (Inaugural Lecture, Feb. 2, 1921), p. 10. See also for evidence Leonard Bloomfield, "Secondary and Tertiary Responses to Language," in <u>Language</u>, 20 (1944), pp. 45-55; and Robert A. Hall, Jr., "Language and Superstition," in <u>The French Review</u>, XVII (1944), pp. 377-382.

effective, and nothing that had attempted to use the few fragmentary descriptive analyses of Present-day American English that have been published. Many important areas of our language--intonation, for example--had not been satisfactorily described. It was necessary, then, to start from the beginning, to collect the scientific studies that could contribute to our task of building lesson materials, and to engage in some that would furnish essential new information. After four years of work the materials for an intensive course in English for Latin-American students have been written and published in semi-final form in six volumes. The building of a text for an intensive course in English for Chinese students was begun in November, 1944.

In order that these materials may render their best service it is necessary that the teachers who use them understand the principles upon which they are based and the implications of these principles for teaching method. The present volume attempts to set forth in a non-technical manner the linguistic approach employed in building these texts and in teaching them. In each section of this volume there are presented the principles or the assumptions underlying the choice, the sequence, and the handling of the materials of the Intensive Course in teaching, with considerable detail of actual content by way of illustration.

Although this book is devoted to the specific problems of dealing with English as a foreign language, it is my hope that the discussion of these problems will also contribute to a general consideration of the teaching and learning of other languages. "Foreign" language teaching is always a matter of teaching a specific "foreign" language to students who have a specific "native" language background. Specific problems will demand special and different emphases but the principles of approach, the fundamental considerations, have validity, we believe, for all language learning and language teaching. In addition, there is another consideration which may make this book of special interest to foreign language teachers in the United States. In this country, whatever foreign language is taught is directed to those who speak English as their native language, and many of the problems of this foreign language teaching arise out of the special character of the English language. It is not enough for the foreign language teacher to be able to speak English; to be most effective he should know English--its sound system, its structural system, and its vocabulary--from the point of view of a descriptive analysis in accord with modern linguistic science. Teachers of foreign language in this country and, we believe, English speaking students would improve the efficiency of their approach to a foreign language by devoting a brief time to a preliminary survey of the chief features of English.

All who are familiar with the materials will recognize my debt to those who have tried to bring to bear upon practical teaching and learning problems the results of linguistic science. For particular help in producing this book I am under special obligation to the various members of the staff of the English Language Institute. Contributions that bulk large are acknowledged at the places where they are introduced, but there are other contributions made informally in the discussion of these problems over several years, that can be given recognition only by the expression of my gratitude to a generous and devoted staff of teachers and assistants. Dr. Aileen Traver and Miss Virginia French have made the reading of the proof much more than a routine task.

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CHAPTER I

ON LEARNING A FOREIGN LANGUAGE AS AN ADULT

Vigorous claims and counter claims characterize the discussions of learning a foreign language. On the one hand it is insisted that unless one begins a second language as a very young child he can never "master" it completely and even twenty or thirty years of residence in a foreign country will not suffice to remove the clear marks of a foreigner from one's speech unless he happens to have a "special gift" for languages. On the other hand one hears reports of men and women who, as adults, have learned to speak "perfectly" eight or ten different languages, and recently there have been many assertions concerning the "miracles" of language learning in Army courses--of "mastering Chinese during the voyage from San Francisco to India," of "learning Arabic in six weeks," of officers who became "thoroughly equipped in Italian in fifteen hours a week for less than two months." In this babel of conflicting assertions one naturally begins to raise such questions as "Just what does learning a language mean?" "When can one be said to have mastered a language?"

Such questions seem especially pertinent when we remember that in our own schools and colleges we continue to teach "English" to native English speaking Americans for some twelve or thirteen years, and then frequently insist that "few of our college graduates can use English effectively or even correctly."[1] Vocabulary tests made up of the typical American English words of sports, business, politics, music, literature, art, religion, physics, biology, mathematics, have provided a rather reliable instrument for evaluating the knowledge which our native English speaking college students have of each of these various subjects. The tests have assumed that unless one has had considerable experience in a particular subject field he will not know the typical vocabulary of that field. If, therefore, mastery of a language is taken to mean the ability to use or even to understand "all the words" of a language, then none of us can be said to have mastered his own native language. On the first trip through France with our automobile our two French friends were as helpless as we on the one occasion when it was essential for us to know the French words for certain parts of the engine. Their experience with automobiles had been solely that of riding with their friends and they were wholly unfamiliar with the French language symbols necessary to communicate our precise difficulties by phone to the garage workmen. In our own native language we know the words for those areas of life with which we have had some experience. No one, not even the editors of our dictionaries, can know all the "words" of our language. Many of you who read this book would hesitate and some would be at a complete loss if suddenly asked whether you "believe in the historicity of the common Christological predicates." There are always areas of experience in

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[1]The following statement represents this point of view:

"...a recent broadcast by Mark Van Doren....reiterated the old complaint that American children cannot read, write, or speak their own language properly. Perhaps we can all agree that this is a widespread defect and many of us may think this to be a peculiar American weakness. From my own experience, however, I can report that French and Dutch educators voice a similar criticism about the instruction in their native languages..." [In the next paragraph there is a long quotation from the report of the so-called Norwood Committee issued in 1943 by His Majesty's Stationery Office. The following is a part of that quotation.]

"From all quarters, Universities, Professional Bodies, firms and business houses, training colleges, and many other interests and many individuals, we have received strong evidences of the poor quality of the 'English' of Secondary School pupils."

Harry D. Gideonse, "The Coming Showdown in the Schools," in The Saturday Review of Literature, XXVIII (Feb. 3, 1945), pp. 5, 6.

which a native speaker of the language will not be familiar with the special terms commonly employed by those who work in that particular field.[2] "Mastery" of a language must mean something other than knowing "all the words" of the language.

It is true, however, that whenever we think of language and language learning we usually think of mastering the vocabulary--of learning the "words." This common reaction seems to arise from our experience with our own language. Very early as small children we master the sound system of our language. We learn to hear the significant sounds in sequences that become familiar, and then to produce these significant sounds and sound sequences with amazing accuracy. "The muscles of our speech organs have early in life become exclusively accustomed to the particular adjustments and systems of adjustment that are required to produce the traditional sounds of the language."[3] This mastery of the sound system of our native language has (for all of us without noticeable speech defects) become entirely unconscious and, like the ability to walk, we cannot remember the learning process. The same thing is true concerning our mastery of the use of the devices which our language uses structurally--the fundamental matters of word-order and the patterns of form. These we learn to use automatically and they are not items of conscious choice. The ordinary adult speaker of English finds it extremely difficult to describe what he does in these matters, so thoroughly have they become unconscious habits in early childhood. But in matters of vocabulary the situation is entirely different. The "words" one knows depend upon the experience one has had. A child's experience is much limited in its range. His vocabulary is therefore greatly limited. But he continually grows in experience and also in the vocabulary that necessarily accompanies new experiences. Unlike our early mastery of the sound system of our language and its structural processes, our mastery of the "words" of our language, its lexicon, is a constantly developing mastery. Knowledge of new words and of new meanings keeps increasing as we grow older and we are often very conscious of this growth and change. It is quite natural, therefore, that the naive person, thinking about language, should consider only vocabulary mastery, that part of his own language development of which he has been conscious, and ignore the learning of the sound system and the structural devices, that part of his language development which became unconscious habit so early that he cannot remember it.

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[2] I have just been struggling through passages like the following in a recent book I have been trying to read, entitled How to Abandon Ship, by Phil Richards and John J. Banigan, Cornell Maritime Press, New York, 1943, pp. 36, 37.

"SWUNG OUT.--Remove the boat cover, make it up snugly, and place it in the boat's bottom. Remove the outboard and inboard gripes.

Lead the sea painter, toggled at the thwart, from the inboard side of the boat well forward, outside of everything.

Do not put the plug in while the boat is hung.

Hoist the boat clear of the chocks until the falls are not quite two-blocked, and swing out. This will two-block the falls.

Fit a stout spar or a strongback to the davits temporarily, so that it may be shifted if necessary.

Chafing pads of good size are fitted to the strongback, so that they are between it and the boat. Shift them to conform with the boat's shape.

Use a handy-billy to haul the boat to the strongback, meanwhile easing the falls gently until snug up.

Keep shifting the strongback and the chafing pads or ease the falls until the boat takes up a satisfactory position.

The boat should then be griped in and the handy-billy removed. The gripes should be fitted with a toggle, if they are not already fitted with pelican or slip hooks.

The slack on the gripes should be taken up from time to time. Thus swung out and griped, the boats require watch-to-watch inspection, especially during heavy weather.

HALF CHOCK.--A safer method of securing the boat ready for quick lowering is to have the boat resting on a half chock, the inboard side. Remove the outboard gripes and lower the outboard half of the chocks. When ready to swing out, trip the releasing gear on the chock and let go the inboard gripes."

[3] Eduard Sapir, Language (New York, Harcourt, Brace and Company, 1921), p. 46.

Mastery then of the "words," the vocabulary, the lexicon, of even our native language is always limited, never complete. Growth in the knowledge of "meanings" accompanies our expanding experience. The mastery of the "words," the vocabulary, of a foreign language is also bound by our actual experience and takes time. There are no short cuts to a control of the complete vocabulary of a foreign language. Of course it is possible to find the few hundred lexical terms most useful in particular situations and really master these items first rather than try to assimilate all types of vocabulary at once. It is possible also to attack the problem of learning vocabulary systematically and efficiently, rather than in haphazard fashion, with no method, and leaving the choice of items to chance. This matter of mastering vocabulary will be dealt with in Chapters IV and V; it is enough here to insist that one cannot achieve a complete control of the vocabulary of a new language in eight weeks or eight months or eight years. He can, however, master a limited number of extremely useful items within a short time.

In learning a new language, then, the chief problem is not at first that of learning vocabulary items. It is, first, the mastery of the sound system--to understand the stream of speech, to hear the distinctive sound features and to approximate their production. It is, second, the mastery of the features of arrangement that constitute the structure of the language. These are the matters that the native speaker as a child has early acquired as unconscious habits; they must become automatic habits of the adult learner of a new language. Of course these things cannot be learned in a vacuum. There must be sufficient vocabulary to operate the structures and represent the sound system in actual use. A person has "learned" a foreign language when he has thus first, within a limited vocabulary mastered the sound system (that is, when he can understand the stream of speech and achieve an understandable production of it) and has, second, made the structural devices (that is, the basic arrangements of utterances) matters of automatic habit. This degree of mastery of a foreign language can be achieved by most adults, by means of a scientific approach with satisfactorily selected and organized materials, within approximately three months. In that brief time the learning adult will not become a fluent speaker for all occasions but he can have laid a good accurate foundation upon which to build, and the extension of his control of content vocabulary will then come rapidly and with increasing ease.

As a matter of fact one can achieve mere fluency in a foreign language too soon. In the classes of the English Language Institute we have often had students who have come to us with a knowledge of a considerable number of English words and thus speaking with some fluency. Unfortunately, however, their pronunciation was not English either in the separate sounds or in intonation, and thus was extremely difficult to understand. Their use of structural devices was also not English. Such students, with fluency in vocabulary but with no basic control of either the sound system or the structure, are almost without exception hopeless so far as ever achieving a satisfactory control of English is concerned. They are usually unwilling or incapable of starting again at the fundamentals of the language and building up new habits within a limited vocabulary. Our teachers do much more in less time for those students who, when they come, know no English whatever, than for those who already have some fluency with no accurate control of the sound system or the structure. In learning a new language then one must not become impatient to expand his vocabulary and attain fluency. Accuracy of sound, of rhythm, of intonation, of structural forms, and of arrangement, within a limited range of expression, must come first and become automatic habit before the student is ready to devote his chief attention to expanding his vocabulary.

The "accuracy" which is advocated here does not mean the so-called "correctness" of the common handbooks--the spelling pronunciations often advocated there, the forms of words pronounced in isolation, the school-mastered structures that have no vogue outside the classroom. The accuracy here stressed refers to an accuracy based upon a realistic description of the actual language as used by native speakers in carrying on their affairs--the exact reproduction of all parts of whole utterances as they appear in the normal conversation of native speakers. Contractions and "reduced" forms are just as accurate and as "good" as full forms; they are more accurate in the speed of usual conversation and discourse. The language which is described and made the basis of

practical exercises in the several volumes of the "Intensive Course in English for Latin Americans" consists of the forms and structures used in common conversational situations by socially accepted speakers in college and university communities of midwest United States. This is the particular type of American English that is often called "General American" and said to be used by an overwhelming number of the people of the United States in carrying on their affairs.[4] It is fruitless to argue in the abstract concerning the relative merits of the various types of English. Each is the desirable form of English in its own locality and among those who are native speakers of it. In learning English as a foreign language it is necessary to decide upon the particular type to be mastered, for there is no single kind that is used throughout all the English speaking world. The practical approach is to decide for the kind of English that will be used by the particular group with which one wishes to associate and converse.

This same problem confronts one every time he sets himself to learn any foreign language. If one's actual contacts have been solely with the Spanish speaking people of Mexico, he will inevitably learn the particular type of Spanish spoken there. If they are with those of Argentina then he will learn the type of Spanish spoken in Buenos Aires. In neither case is it especially desirable to center fully upon the Castilian type of Spanish spoken in Spain, although if one has learned that particular brand of Spanish he will be able to get on in the Spanish speaking

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[4] See George P. Krapp, The English Language in America (The Century Company, for the Modern Language Association of America, 1925), Volume I, pp. 35, 36, 41.

"One may say that in America three main types of speech have come to be recognized, a New England local type, a Southern local type, and a general or Western speech covering the rest of the country, and also all speakers in New England and the South at the moments when their speech is not local in character.... This threefold division in American speech is a matter of common though not always of clearly analyzable feeling on the part of Americans. Merely as a fact of pragmatic experience, the average American realizes these large and representative types of speech which he ordinarily designates as Eastern, Western, and Southern. He may realize also a number of other less extensive local types, but there is no other type which he would be inclined to place upon the same level as these three in comprehensiveness and in significance. The geographical terms, Eastern, Western, and Southern, are commonly used, to be sure, without any implications of clearly defined geographical boundaries between the several types of speech. Neither is it ordinarily implied by this use of terms that all speakers in any community speak uniformly. It is recognized that there may be as much difference between a speaker from Eastern Massachusetts and one from Western Connecticut as from one from Western Massachusetts and one from Ohio. The terms Eastern, Southern, and Western are merely used to designate several types of speech which though not finally and scientifically differentiated either socially or geographically in the popular mind, are nevertheless in practice distinguishable in the experience of every observant American....

"The New England type of speech had for its center that life of Eastern Massachusetts and Connecticut which by the end of the seventeenth century had passed out of experimental uncertainties into an organic social unity such as could have been found at no other place in the North at that time. The striking characteristic of the New England of the early colonists was its unity.... The same thing was true in the South. The earliest seventeenth century settlers of tidewater Virginia were in general of the same kind. They all came at about the same time and with the same purposes. They developed their own civilization within their own limits and they gave to this civilization...a typical quality.... The eastern Massachusetts towns and villages and the plantations of the James and Rappahannock established themselves as fixed but radiating centers of cultural influence before the great movements westward began and before the great tides of European immigration set in. The population of these two communities was relatively small, but their social significance has been great. This it is which has given to the speech of eastern Massachusetts its representative quality for the Eastern type of American speech, and to the speech of tidewater Virginia its representative quality for the Southern type of American speech. No other locality can be fixed upon as standing indisputably for the Western or General type of speech, as these two regions do for their own types. The reason is that the Western or General type did not assume its form in one locality. It does not belong to one locality, but to the nation as a whole."

See also James F. Bender's article entitled "Ninety Million Speak 'General American,'" in The New York Times Magazine, August 27, 1944, pp. 17 and 29. Dr. Bender insists that approximately "eleven million Americans speak Eastern, twenty-six million speak Southern, and at least ninety million speak General American."

countries of Latin-America just as the Latin-American who has learned British English will be able to get on in the United States. It is inevitable that those who have mastered the special speech of one particular geographical area will encounter some friction of understanding and of communication when his contacts are with speakers from other areas. Latin-Americans who have learned the English of the northern midwest United States usually have some difficulty when they first go into the area of the "Old South." The only "correctness" there can be in any language is the actual usage of the native speakers of that language. In learning English one must attempt to imitate exactly the forms, the structures, and the mode of utterance of the native speakers of the particular kind of English he wishes to learn.

But the person who is untrained in the methods and techniques of language description is not likely to arrive at sound conclusions concerning the actual practices of the native speakers he observes. He will certainly not do so economically and efficiently. And the native speaker of a language, unless he has been specially trained to analyze his own language processes, will be more likely to mislead than to help a foreigner when he tries to make comments about his own language. On the other hand, the modern scientific study of language has within the last twenty years developed special techniques of descriptive analysis by which a trained linguist[5] can efficiently and accurately arrive at the fundamentally significant matters of structure and sound system amid the bewildering mass of details which constitute the actual rumble of speech. If an adult is to gain a satisfactory proficiency in a foreign language most quickly and easily he must have satisfactory materials upon which to work--i.e. he must have the really important items of the language selected and arranged in a properly related sequence with special emphasis upon the chief trouble spots. It is true that many good practical teachers have, out of their experience, often hit upon many of the special difficulties and some of the other important matters of a foreign language that would be revealed by a scientific analysis. Usually, however, such good results from practical teaching experience alone are acnieved by chance; are not related to any principle and are thus unsystematic and uneven. The techniques of scientific descriptive analysis, on the other hand, can provide a thorough and consistent check of the language material itself and thus furnish the basis for the selection of the most efficient materials to guide the efforts of the learner. The actual application of these techniques to the development of satisfactory materials for learning and teaching will be discussed and illustrated in the two following chapters. It is enough here to insist that only with sound materials based upon an adequate descriptive analysis of both the language to be studied and the native language of the student (or with the continued expert guidance of a trained linguist) can an adult make the maximum progress toward the satisfactory mastery of a foreign language.

Even with such materials the desired result does not follow inevitably without the thorough cooperation of the student. The student must be willing to give himself whole heartedly to the strenuous business of learning the new language. He must throw off all restraint and self-consciousness as far as the making of strange sounds is concerned. If he achieves an accurate reproduction, he will sound very peculiar to himself; if he fails to achieve accurate reproduction and does not sound peculiar to himself he will sound very peculiar to the native speakers of the language he is trying to learn. It is much better for him if he at once accepts the necessity of letting himself go no matter how peculiar he sounds to himself--to try over and over again until he wins back some of the flexibility he had as a child in making unusual sounds. The one who can become the best mimic learns most rapidly and achieves the best result. It is necessary to mimic not only the native speaker's production of separate sounds or words; the mimicry must extend also to his tones, his gestures, and his facial expressions,--in fact to his complete manner of speaking. The student must be willing to practice and use the new language constantly--to himself in reacting to every situation even if no hearer is present. This kind of unrelenting practice and use is at first extremely hard and the student will feel himself bound as in a strait-jacket. But

[5]The word linguist as used in this book does not mean one who "speaks many languages"--a polyglot. It means rather one who is competent in the "scientific study of language," one whose profession is linguistic science.

the only way to attain his freedom in the new language is through this struggle. The more thoroughly educated he is, the more sensitive he is to fine discriminations in his own language, the harder it will be for him to reach a satisfying use of a foreign language. The child who is placed in a foreign language environment attains a satisfactory competence in the new language with amazing speed not only because he is linguistically more flexible and without restraint and selfconsciousness but also because his language needs are much less than those of an educated adult. His experience and his vocabulary are much limited in his own language and it takes him comparatively little time to gain control of an equivalent vocabulary in the new language. An adult who has already learned a native language extensive enough to grasp and express a rich and varied experience can never again be in the same position as a child learning his own language. For an adult the new language will probably never function in the same way his native language does.[6] It is almost inevitable that, at first, the learner will go from the new language symbol through his own language symbols to and from experience, but he should constantly strive against such translation and the practice of seeking word equivalents in his own language until he has established a direct connection between his experience and utterances in the new language. Translation and "word equivalents" which seem to save time at the beginning really cause delay in the long run and may if continued even set up such habits and confusions as to thwart any real control of the new language. Constant practice and use of the language forms being learned with free and complete mimicry of the speaking habits of native users of the language must be contributed by the student if he is to make really effective use of the materials that are scientifically chosen and arranged for the efficient mastery of a foreign language.

The practice which the student contributes must be oral practice. No matter if the final result desired is only to read the foreign language the mastery of the fundamentals of the language --the structure and the sound system with a limited vocabulary--must be through speech. The speech is the language. The written record is but a secondary representation of the language. To "master" a language it is not necessary to read it, but it is extremely doubtful whether one can really read the language without first mastering it orally. Unless one has mastered the fundamentals of the new language as a language--that is, as a set of habits for oral production and reception--the process of reading is a process of seeking word equivalents in his own native language. "Translation" on an exceedingly low level is all that such "reading" really amounts to.[7] Such a reader never enters into the precise particular way the foreign language grasps experience; he is still using as a means of grasping meaning or understanding only the processes and vocabulary of his own language with the added difficulty of seeing a different set of symbols on the printed page which must act as clues from which he must guess the correct words of his own language to be substituted in order to make some kind of sense. He never really enters into the "thought" (the full meaning) expressed by the foreign language.

More than that, the oral approach--the basic drill, the repeated repetitions of the patterns produced by a native speaker of the foreign language--is the most economical way of

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[6]"It is quite a mistake to suppose that an English speaking person's command of French or German is psychologically in the least equivalent to a Frenchman's or a German's command of his native language. All that is managed, in the majority of cases, is a fairly adequate control of the external features of the foreign language. This incomplete control has, however, the immense advantage of putting the native speaker and the foreigner on a footing of approximate mutual understanding, which is sufficient for the purpose desired." Edward Sapir, "The Case for Constructed International Language," in Actes du Deuxième Congrès International de Linguistes, p. 87.

[7]Translation is really a difficult task--that is,the translation that attempts to grasp thoroughly the essentials of the meaning expressed in one language and then render these essentials in another language in such a way that speakers of the second language may fully understand, may relate that meaning to their experience without distortion. Such translation is an exercise well worth while but it can be accomplished only by those whose control of the languages to be used and whose power of expression are of a very high order. Many fluent speakers of a foreign language fail miserably when they attempt translation.

thoroughly learning, for use even in reading, the structural methods of a language. Only when one has such a thorough control of the fundamentals of a language that he can almost automatically produce utterances in accord with the usual patterns of that language is he ready to proceed to the process of reading. With such a control the grasp of new words will come easily and speedily with increasing experience with the language, and reading will be profitable. One never seems to gain satisfactory control of language material by silent study and memorizing. The struggle with new words through a two language dictionary which seeks to give word equivalents in the two languages is exceedingly laborious and ineffective. Practically never do two words (except possibly highly technical words) in different languages cover precisely the same areas of meaning. When it is necessary, in addition to the struggle with new vocabulary, to puzzle out the structural devices in which the new words are used, the task becomes one that but few students can accomplish. Even if one wishes to learn the foreign language solely for reading, the most economical and most effective way of beginning is the oral approach. This oral approach for reading should be continued throughout at least the first stage of the language learning--that is, until the learner can within a limited vocabulary manipulate the structural devices of the language and has grasped the sound system.

The "oral approach" here advocated does not mean the "direct method" as that method is usually understood. A very brief statement of the essential features of the "direct method" is the following.[8]

"Direct method. A method of teaching a foreign language, especially a modern language, through conversation, discussion, and reading in the language itself without use of the pupil's language, without translation, and without the study of formal grammar. The first words are taught by pointing to objects or pictures, or by performing actions."

It is true that the "direct method" described in this quotation and the "oral approach" indicated above have a number of things in common. In both, the emphasis is upon the actual use of the foreign language rather than upon the memorizing of paradigms and forms out of context. In both, translation is eliminated. But in the "direct method" reading in the foreign language may form an important part of the early work whereas in the "oral approach" it is deliberately postponed until the structure of the new language is firmly grasped, and it may never become an important part of the study. In the "oral approach" although the language of the pupil is avoided as much as possible it is used when necessary to make sure that explanations are thoroughly understood. Generalizations concerning structure, or grammar, are a regular feature of the "oral approach" although they are always intimately related to the oral practice of the language. In the Intensive Course in English for Latin-American Students there are four volumes of lesson materials covering grammar, pronunciation, and word study, but these materials as they are taught are always developed orally first and the statements that are given concerning structure or use are always summaries or generalizations drawn from the actual sentences the students have already practiced and understood thoroughly. The lesson materials in the book become for the students the notes they might have taken of the exercises they have just been led through. Never are the students assigned a lesson in advance for silent study before coming to class. Whatever study there is outside of class is always in repetition of the matters already practiced orally under the leadership of and also in imitation of a native speaker of the language. Then too, as has been insisted upon before, the "oral approach" as here advocated depends for its effectiveness not solely upon the fact that there is much oral practice in hearing and in speaking the foreign language, but also and fundamentally upon having satisfactory materials selected and arranged in accord with sound linguistic principles. It is the practical use of the linguistic scientist's technique of language description in the choice and sequence of materials and the principles of method that grow out of these materials that is at the heart of the so-called "new approach to language learning."

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[8] Webster's New International Dictionary, Second Edition, 1934, p. 738.

How does the "oral approach" here advocated mean the arbitrary exclusion of all graphic symbols in connection with the language learning. Teachers will often use written symbols in the classroom; printed manuals or textbooks will be used by the students; written notes will be taken by the students; and even written exercises may be part of the work. The "oral approach" does not preclude any of these practices which can be used in mastering the language as a living means of communication. If the usual spelling of a language is phonemically regular as is that of Spanish or Finnish that spelling can be used; if the graphic symbols a language uses are such as are used in Chinese or Japanese then the process of learning to read or use these symbols must be attacked as something entirely apart from learning the language. In any case learning the traditional spelling of a language is not a necessary part of learning the language. The "oral approach" centers attention fundamentally upon learning a language as a set of symbols to be spoken and understood when heard, but it uses without limitation every means which can be made to contribute to that end--the living voice, mechanical records, sound films, manuals, text-books, written notes, written exercises. "Oral approach" is a name primarily for the end to be attained in the first stage of language learning rather than a descriptive limitation of the permissible devices to attain that end. That end is the building up of a set of habits for the oral production of a language and for the receptive understanding of the language when it is spoken.

In the statement just made, as in several that have already occurred in this chapter, the two complementary aspects of communication are recognized in the two phrases "oral production" and "receptive understanding." It seems important to recognize the fact that one's mastery of any language--even of one's own native language--is always on two major levels, production and recognition. These two levels are practically never equal. The range of "words" that we can recognize and understand exceeds that of the "words" we actually use in speech or even in writing. Many can read appreciatively a poem, or a play, or a novel, who cannot write one. In the use of a foreign language the difference between the ability to recognize or understand and the ability to produce or speak stands out even more noticeably. It is true that the two interact and condition one another and in the actual practice of the language can hardly be separated. As one advances in the ability to produce or use the language he increases the range and depth of his understanding; and an increase in understanding shows itself in a greater ability to produce. But in spite of the fact that these two abilities are so closely interwoven, from the point of view of teaching and of learning in the early stages, they constitute two distinct even if complementary aspects of language control, and it has proved helpful to consider them separately.

This recognition of the difference between the productive and the receptive controls of language does not imply a mechanical separation of the materials into "practices" in producing for the sake of production only and "practices" in recognition for the sake of receiving only. As a matter of fact practice in production is one of the best means of developing recognition. Pronouncing the words leak, lick, lack, lake, lock, luck, look, with a careful discrimination of the vowel sounds may be one of the best ways for the Spanish speaking person to develop his ability to hear and to recognize these distinctive vowel sounds in English. On the other hand practice in listening carefully in order to hear accurately may be used to advantage in learning to produce. The division of attention to "production" and to "recognition" is from the teaching point of view primarily a matter of purposes and materials not of methods, and from the learning point of view a matter of distribution of emphasis. In the treatment of the materials of pronunciation, of structure, and of vocabulary in the three chapters following, this distinction between production and recognition is applied more definitely to the problems of the choice and the sequence of the language materials to be mastered.

Not only is it true in general that the ability to produce never equals the ability to receive; in the early stage of language learning it is helpful to recognize the fact that "production" itself will be on two levels. The fundamental matters of the language that must be mastered on a production level should, as soon as possible, be made unconscious habits. For this purpose many whole sentences, questions and responses, demand repetition and more repetition and these

will become automatic reactions early. But besides such specific formulae, useful phrases and sentences, there are many 'patterns' that must eventually become the customary molds into which the productive expression must fit without conscious thought. Examples in English are the word-order patterns of statements, questions, and requests, and the fixed positions of single word modifiers of substantives. These, in the early stage of language learning, remain for considerable time on the level of production with conscious choice rather than of production as an automatic unconscious habit. Only after much practice of the same 'patterns' with diverse content do the patterns themselves become productively automatic.* When the student has reached this level of achievement, within a satisfactorily useful but definitely limited range of vocabulary items, he has 'learned the language.'

The evidence we have seen to lead to the conclusion that any adult who has learned one language (his native speech) can learn another within a reasonable time if he has sound guidance proper materials, and if he cooperates thoroughly. The most efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner. It is not enough simply to have the results of such a thorough-going analysis; these results must be organized into a satisfactory system for teaching and implemented with adequate specific practice materials through which the learner may master the sound system, the structure, and the most useful lexical materials of the foreign language. To develop the implications of these assertions will be the function of the next four chapters.

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* Volume VI of An Intensive Course in English for Latin-American Students contains the 'pattern practices' which accompany the lesson materials of the first four volumes.

CHAPTER II

THE SOUNDS: UNDERSTANDING AND PRODUCING THE "STREAM OF SPEECH"

"The feeling that the average speaker has of his language is that it is built up, accoustically speaking, of a comparatively small number of distinct sounds, each of which is rather accurately provided for in the current alphabet by one letter or, in a few cases, by two or more alternative letters. As for the languages of foreigners he generally feels that, aside from a few striking differences that cannot escape even the uncritical ear, the sounds they use are the same as those he is familiar with but that there is a mysterious 'accent' to the foreign languages, a certain unanalyzed character, apart from the sounds as such, that gives them their air of strangeness. This naive feeling is largely illusory on both scores."[1]

As a matter of fact a trained phonetician can observe hundreds of distinguishable differences of sounds in the speech of any native speaker--differences of which that speaker is entirely unaware. In English, for example, the p of pin is different from the p of spin. In the p of pin the lips are opened with a rather strong puff of air which does not accompany the p of spin. The same "fullness of breath" is true of the t in till as distinct from the t in still and the k in kill as distinct from the k in skill. Although the initial sounds of kill, call, and cool all have the same characteristic puff of breath, the k in kill is made with the base of the tongue touching the roof of the mouth much farther forward than it does in the first sound of call. In the first sound of cool the lips are rounded. In other words, the initial sounds of kill, call, and cool, although alike in the fact that each is accompanied by strong breath release, are also all different in certain other features. The vowel sound of mead takes a measurably longer time to pronounce than does the vowel sound of meat. Phonetic analysis has devoted itself to distinguishing these so-called minute sound features of language and describing them.

If one analyses a foreign language phonetically he will find that practically no sound of that language is exactly like any one of his own. In Spanish, for example, an initial t as in tener is not only not followed by a puff of air as in English, it is made with the tip of the tongue on the back of the upper front teeth, rather than on the gums (the alveolar ridge) as in English. In general it may be said that, in the pronunciation of Spanish sounds, the tongue is farther forward than it is in English.

When then one tries to estimate the actual number of distinguishable differences of sound that the human vocal apparatus can make as these sounds appear in the many languages of the earth, he finds that number running into thousands. In each language there are hundreds. And yet the naive speaker, in the feeling that his language is built up of only a small number of distinct sounds, is right in a way. Although the actual number of differences of sound in a language is great, the number of distinctive sound features which a language uses to distinguish meanings is very limited. For example, the word race is distinguished in sound from the word raise only by the buzzing that accompanies the last sound in the second word, raise, as contrasted with the hissing of the last sound of the first word race. The word beet is distinguished in sound from the word bit solely by the differing quality of the vowel sounds standing between the b and the t. Thus when two separate words differ by one sound only, the sounds that differ are distinctive sound units. Distinctive sound units of this kind, sound features that constitute the sole difference of sound between separate words, that thus occur in contrasts, are in any language comparatively few, usually from twenty to fifty. In American English there are approximately 24

[1]Edward Sapir, Language, pp. 43-44.

such contrasting sound units of a consonant nature, eleven vowels, and three diphthongs, thirty-eight in all.

On the other hand, sound differences that never constitute the sole contrasting feature between two separate words are non-distinctive. The k sound of kill is clearly different from the k sound of call in that the second is made with the base of the tongue touching the roof of the mouth farther back than when making the k sound of kill. But this phonetic difference is never used in English as the sole contrasting feature to distinguish separate words; it is a difference that depends on the character of the vowel sound which follows the k sound. So also the difference between the t of till and that of still is never the sole contrasting sound feature to distinguish separate words; it is a difference that depends on the fact that the t of till is the initial sound of the word and the t of still is preceded by an s sound. Such differing sound features that in a particular language are never the sole contrasting features to distinguish separate words, but differ because of the different positions in which they occur or because of the differing sounds near them to which they are adjusted, are said to be in that language in "complementary distribution." These are the ones that constitute the hundreds of different sounds that can be found in any language. It is the few differences that are used in contrast to distinguish separate words that are called the "phonemes" of the language. Thus a language will have many phonetic differences that are not phonemic.

An alphabetic system of representing or spelling the "sounds" of a language is good in so far as it is "phonemic"--that is, in so far as there is one distinct graphic symbol for each of the distinctive sound units of the language. Some languages like Finnish are from this point of view excellently spelled. Spanish is well spelled. English, however, is very badly spelled. In English the same symbol or letter stands for a number of distinctly different sounds as, for example, the letter i in bite, bit, machine, or the letters ea in beat, breath, heart, earth. On the other hand, the same sound is represented by a variety of symbols; e.g., the vowel sound in sweet is represented by ea in beat, e in mete, i in machine and caprice, eo in people, ie in believe, ei in receive. In discussing the sounds of English then it is necessary to use a special alphabet in which each symbol is assigned to one of the distinctive sound segments or phonemes of English and consistently represents that phoneme. For such an alphabet it is possible to use the ordinary letters in most cases with very few symbols that differ from these letters. In our materials for teaching English to foreigners the particular alphabet we have adopted to represent the phonemes of English is the following.[2]

Consonants

p	for the sounds	pin, spin, nip, happy
b	for the sounds	bin, rub, rubber
m	for the sounds	mine, ram, hammer
f	for the sounds	fine, staff, coffee
v	for the sounds	vine, live, never
w	for the sounds	win, woman, want
t	for the sounds	tin, stem, net, water
d	for the sounds	den, nod, fodder
n	for the sounds	net, ten, sand
s	for the sounds	seal, race, basic, cats
z	for the sounds	zeal, raise, razor, cousin, dogs
š	for the sounds	shell, cash
ž	for the sounds	azure, measure
č	for the sounds	chest, match, church
ǰ	for the sounds	jest, wedge, judge

[2] We have used for sometime the symbols [ʃ] and [ʒ] in our texts and thus also the [tʃ] for the sounds in church and [dʒ] for the sounds in judge. Convenience in dealing with clusters however has led us to adopt the symbols [č] and [ǰ] instead of [tʃ] and [dʒ] and for simplicity of writing the symbols [š] and [ž] instead of [ʃ] and [ʒ].

θ	for the sounds	thin, breath
ð	for the sounds	then, breathe, weather
k	for the sounds	kiel, coal, rock
g	for the sounds	gill (of fish), goal, rug, finger
ŋ	for the sounds	long, sing, ink, finger
h	for the sounds	hen, hog, who
y	for the sounds	yes, you, young, cute, beauty
l	for the sounds	lip, loop, pill, pool, pillow, polo
r	for the sounds	rat, tar, very, borrow

Vowels

i	for the sounds	beat, bead, weep, keep
ɪ	for the sounds	bit, bid, wit, kit, city
e	for the sounds	mate, cape, made, way, rotate
ɛ	for the sounds	met, bed, kettle, contest
æ	for the sounds	mat, bad, cattle
u	for the sounds	pool, cool
ʊ	for the sounds	pull, wool
o	for the sounds	note, notation, coat, quotation, Mexico
ɔ	for the sounds	autumn, autumnal, bought, caught
ɑ	for the sounds	father, hot, cot, cod
ə	for the sounds	but, cup, china, above

Diphthongs

aɪ	for the sounds	eyes, ice, ride, write
aʊ	for the sounds	now, house, bout
ɔɪ	for the sounds	boys, oil, soil

The person who examines this alphabet will notice at once that many clear distinctions of sound in English pronunciations are not provided for by the symbols. There is but one symbol for the palatal voiceless stop [k] regardless of the fact that the position of the contact of the base of the tongue with the roof of the mouth in kill is quite noticeably different from that of the [k] in call or cool. Our use of one basic symbol for these sounds that differ phonetically rests upon the fact that this particular phonetic difference is never used in English to distinguish meanings. Whenever it is necessary for any purpose of pronunciation to mark this phonetic difference we do so by means of special diacritic marks such as an arrow head to indicate whether the position is farther forward or farther back; thus [k˃] or [k˂]. The aspirated [t] [p] [k] can, when it is necessary, be indicated by a small h following the t, p, or k, as [t^h] [p^h] [k^h]. Such phonetic differences need not be marked in every word. It is possible in situations such as these to make a general statement indicating the conditions under which these phonetic differences occur, and thus the "rules" for their use in English. They are "conditioned variants" of the same phoneme.

In the vowel sounds the same principle has been followed. The [i] of bead is of longer duration than the [i] of beat, but such a difference of length is a regular feature of a vowel before a voiced consonant. Whenever it is necessary to call especial attention to quantity or length, a colon is added to the vowel symbol, [i:]. Then too the vowel sound in the word but, pronounced in isolation, is phonetically different from the last vowel of China. But these two sounds are never in "opposition." The one occurs in stressed syllables, the other in unstressed syllables. There is therefore no need to call attention to this phonetic difference in every instance by using separate symbols. In similar fashion, the vowels in raid, in rode, in read, as usually pronounced by English speakers are phonetic diphthongs or are followed by consonantal

glides. This same diphthongizing or glide occurs with all English vowels in certain positions, as for example, in single syllable words at the ends of phrases as on the wall, for the man, on his head, in the code, for her beads, to the maid. But the first parts of these diphthongal glides is never in opposition with the wholes of the diphthongs and the conditions under which they occur can be framed in a general statement.

Whatever has just been said of the phonetic diphthongizing of the vowel sounds [o] [e] [i] as well as [æ] [o] [ɛ] does not apply to the phonemic diphthongs [aɪ] [aʊ] and [oɪ] in which such series as the following can be found--

rod, [rad]	rid [rɪd] or read [rid]	ride [raɪd]
hod, [had]	hid [hɪd] or heed, [hid]	hide [haɪd]
pot [pat]	put [pʊt]	pout [paʊt]
ball [bol]	bill [bɪl]	boil [boɪl]
Saul [sol]	sill [sɪl]	soil [soɪl]
tall [tol]	till [tɪl]	toil [toɪl]
fall [fol]	fill [fɪl]	foil [foɪl]
call [kol]	kill [kɪl]	coil [koɪl]

There are also a great many minimum pairs of words in which the first sound of the diphthong contrasts with the diphthong as a whole. Examples are

rot [rat] write [raɪt]; cot [kat] kite [kaɪt]; rod [rad] ride [raɪd];
rot [rat] rout [raʊt]; don [dan] down [daʊn]; dot [dat] doubt [daʊt];
jaw [ǰo] joy [ǰoɪ] ; caw [ko] coy [koɪ] ; jaunt [ǰont], joint [ǰoɪnt];
spall [spol], spoil [spoɪl];
all [ol], oil [oɪl]

The special alphabet advocated here is simply a convenient and consistent way of spelling English, a way in which there is a clear one-for-one correspondence between a single graphic symbol and one of the distinctive sound groups of English pronunciation. As all such alphabets must, it has relation solely to the particular language with which it is used, and the exact English sounds to be attached to these symbols in the various positions in which they occur must be learned in connection with English speech.[3] Whenever these same symbols are used in connection with any

[3] The effort to create a general phonetic notation with a clear symbol for each difference of sound in all the languages spoken by man has proved not only to be impossible but useless from a practical point of view. The following comments from Leonard Bloomfield's Language, pp. 87-89, furnish an excellent summary statement of the matter. "In their application...all phonetic alphabets suffer from serious drawbacks. When they were invented the principle of the phoneme had not been clearly recognized. The inventors meant their alphabets to be rich and flexible enough to offer a symbol for every acoustic variety that could be heard in any language. It is evident, today that a record of this kind would amount to nothing less than a mechanical recording of the sound-waves, which would be the same for no two utterances. In practice, the phonemic principle somehow slipped in: usually one wrote a symbol for each phoneme, but these symbols were highly differentiated and cluttered up with diacritical marks, for the purpose of indicating 'exact' acoustic values. The varieties that were in this way distinguished, were merely those which phoneticians happened to have noticed....

"Out of Sweet's Romic there has grown the alphabet of the International Phonetic Association

other language (Spanish or Portuguese, or French) it must be taken for granted that the precise sounds represented are always different and must be learned in connection with the other language.

The purpose, then, of the special alphabet presented here is to provide a consistent means of representing graphically, or of spelling, English words. Each symbol or letter represents one of the distinctive sound features of the kind of American English that is taught in the texts of our Intensive Course. The alphabet itself does not indicate the precise phonetic features of the various sounds to be produced; these must be learned either by imitation or through the articulatory descriptions given in the text. The symbols provide a convenient and helpful means of recording words that are heard and of discussing pronunciation matters.

Learning to recognize the symbols of this special alphabet and to use them in recording and discussing the sounds of English should not, however, become an end in itself. The goal toward which we aim is always the mastery of the sound system of the language--the recognition of the distinctive sounds as they occur in the actual speech of native speakers of English and the accurate production of these sounds so that they can be recognized by native English speakers. The use of a special alphabet does not ever contribute directly to this mastery; it simply facilitates the discussion of the problems involved in that mastery and furnishes a convenient means of indicating the exercises by which that mastery can be attained. This special alphabet will be used in the rest of this chapter in the analysis and discussion of the chief problems that arise as one attempts to teach or to learn how to understand and to produce the "stream of speech" in English.

We are concerned here with English as a foreign language--English as it is to be learned by, or taught to, those whose native language is, for example, Spanish or Portuguese.[4] The view

(Footnote continued) which consists, accordingly, of the Latin Symbols, supplemented by a number of artificial letters and a few diacritical marks....

"The principle on which the International Alphabet is based, is to employ ordinary letters in values approximating the values they have in some of the chief European languages and to supplement these letters by artificial signs or by the use of diacritical marks whenever the number of phonemes of a type exceeds the number of ordinary letters. Thus, if a language has one phoneme of the general type of our t-sound, we symbolize this phoneme by the ordinary letter [t] regardless of whether this phoneme is acoustically quite like the English or the French t-sound, but if the language has two phonemes of this general type, we can symbolize only one of them by [t] and for the second one we must resort to the use of a capital [T], or an italic [t], or some other similar device....

"These principles, which the International Phonetic Association formulated as early as 1912, have been neglected even by its members; most students have failed to break away from the tradition of the time when the phonemic principle had not yet been recognized. Thus we find most writers using queer symbols for English phonemes because it has been recognized that English phonemes differ from the most similar types of French phonemes....

"When several languages or dialects are under discussion, each one must be recorded in terms of its own phonemes; the differences, so far as we are able to state them, may deserve a verbal description, but must not be allowed to interfere with our symbols. Thus, even a phonetician who thinks he can describe in accurate terms the differences between the phonemes of standard English as spoken in Chicago and as spoken in London, will add nothing to the value of his statements by using queer symbols for one or the other of these two sets of phonemes, and he will only make things still harder if he uses outlandish symbols for both of them, because he happens to know that the ordinary letters have been used for recording the somewhat different phonemes of some other language."

[4] As indicated above (p. 9) "efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the student." Even for two languages so close together as Spanish and Portuguese the instruction in English must, to be efficient, distribute its emphases differently. For native speakers of Chinese the range of problems and difficulties is very different. The English Language Institute, accepting this point of view, is preparing separate sets of instructional materials, for students of differing linguistic backgrounds. This point of view also furnishes the reason for our believing that the teachers, to be most effective, must know, linguistically (not necessarily practically but "descriptively"), the native language of the students they teach. Such knowledge is not for the sake of practically using that language in the classroom but for the sake of understanding the precise nature of the difficulties with which the students are struggling.

of most naive speakers, that in the language of foreigners "aside from a few striking differences ...the sounds they use are the same as those they are familiar with," is very far from the truth, and this mistaken view often interferes greatly with any effective mastery of a foreign language. First of all we must assume that practically *every* "sound" of a foreign language differs in some respect from any sound in our own language. The Spanish speaker who comes to learn English will not only have to learn a few such obvious new sounds as [š] in shine, or [hw] in when or [æ] in man, he will have to learn a new mode of speech production. It will not be feasible for him to learn the precise articulation of each separate sound and then remember to reproduce that articulation in each instance of its occurrence. He will have to establish a new system as a habit. When he speaks English his tongue will be drawn farther back in his mouth than when he speaks his native Spanish. He will learn to avoid his usual staccato utterance, an utterance which gives full value to each syllable, and he will adopt a more undulating rhythm giving some syllables more prominence and reducing others. As a result, the vowel sounds in the prominent syllables will be spoken more loosely than the vowels of Spanish and thus tend to be followed by "glide" sounds. Unless he learns to substitute an English mode of speech production for his Spanish practices throughout the whole system of sounds, he will never attain a satisfactory English pronunciation.

But this matter of the phonetic differences between the native language and the foreign language is not the chief problem in the first stage of learning to understand and produce a foreign speech. The chief problems arise out of the contrasting patterning of the sounds of the two languages. In order to explain this statement let me revert to a point made earlier in this chapter. The human vocal apparatus can make thousands of different sounds, and the phonetician can isolate and describe these sounds. But out of this almost limitless number of different sounds, no language that we know uses as contrastive sound features to distinguish meanings more than fifty or sixty, and no two languages that we know use the same set. English uses the sound feature of voicing which distinguishes [s] from [z] as a sole contrasting item to separate meanings as in such words as the following:

race	[res]	and raise	[rez]
rice	[rays]	and rise	[raiz]
face	[fes]	and phase	[fez]
niece	[nis]	and knees	[niz]
peace	[pis]	and peas	[piz]
lacy	[lesi]	and lazy	[lezi]
cease	[sis]	and seize or sees	[siz]
price	[prays]	and prize	[prayz]
seal	[sil]	and zeal	[zil]

Spanish never uses this contrast as the sole feature to separate meanings.

English uses the difference between [n] and [ŋ] as a means of distinguishing meanings as in the following words:

sin	[sɪn]	sing	[sɪŋ]
kin	[kɪn]	king	[kɪŋ]
sun	[sən]	sung	[səŋ]
ran	[ræn]	rang	[ræŋ]

Again, Spanish never uses this contrast as the sole feature to separate meanings.

On the other hand, Spanish uses the difference between a single tap of the tongue on the alveolar ridge and several taps of the tongue on the same place to distinguish meanings--a feature that English does not use.

pero	(but, fault)	perro	(dog)
cero	(zero, cipher, naught)	cerro	(hill, peak)
caro	(expensive)	carro	(cart)
para	(for)	parra	(grape vine)

If a sound feature is used in my native language to distinguish meanings, then it is easy for me to hear that feature when it is used in a foreign language. But if in my language a difference between two sounds is never used to distinguish meanings, it is difficult for me to hear that difference in another language where it is thus used. We "hear" easily those sound features which are "points on the pattern" in our own native language, but have difficulty in distinguishing those that, although they occur in our language, are in English simply "conditioned variants" of one single distinctive unit. In English we distinguish many meanings by such vowel differences as the following:

heat	[hit]	hit	[hɪt]
mate	[met]	met	[mɛt]
look	[lʊk]	luck	[lək]
lock	[lɑk]	lack	[læk]

These are easy for us to hear. In Spanish these vowel differences are not distinguishing features and are thus hard for the Spanish speaking person to recognize as well as to produce in the stream of speech. In Spanish there are only five vowel differences that are distinctive; in English there are eleven. In Spanish there are only nineteen consonant differences that are distinctive; in English there are twenty-four. For the Spanish speaker who wishes to learn English there are then at least a dozen sounds not on his pattern which he must learn to discriminate when he hears English and to produce when he speaks it.

This determining of the distinctive sounds that differ is only the first step (although an important one) in the scientific comparison of the language to be learned with the native language of the learner. Each language has not only its own set of distinctive sound features; it also has only a limited number of characteristic sequences of consonants and vowels which make up the structural pattern of the syllables and words. From this fact arises the importance of finding the "positions" in which the distinctive sounds can occur, and the "clusters" which they may form. In English, for example, [ŋ] is a distinctive sound but it never occurs initially in any word. It is easy for us to pronounce it in a post-vocalic position, as in king [kɪŋ] or sung [səŋ] or rang [ræŋ]. But it is difficult for us to pronounce these words backwards with [ŋ] at the beginning, [ŋɪk] or [ŋəs] or [ŋæŋ]. Spanish has the sound combinations [st] and [sp] but in Spanish these clusters never occur initially as they frequently do in English. It is hard, therefore, for the Spanish speaking person to pronounce them in that position and he frequently says not [stədɪ] study but [ɛstədɪ], not [spɛnd] spend but [ɛspɛnd]. We, who are English speaking, find it difficult to pronounce the name of the Polish seaport, Gdynia, because the consonant sequence [gd] does not occur initially or as a pre-vocalic cluster in English. But we have no trouble with it as a post-vocalic cluster as in tagged [tægd], or dragged [drægd], or wagged [wægd]. Ease of pronunciation or difficulty of pronunciation and ease or difficulty of discrimination in hearing are matters primarily of the "patterning" of the sounds in a new language rather than matters of the

articulation of the sounds per se. There are in English a great many consonant clusters, most of which do not occur in such languages as Spanish or Portuguese. In initial or pre-vocalic position occur the following combinations, 39 in all. Spanish, for example, has only 12, those that are starred.

[pr]* pray, press, prop, pry.
[tr]* tray, tree, true, try.
[fr]* fray, free, fruit, fry.
[gr]* gray, grass, grew, greet.
[dr]* dray, drew, drip, dry.
[kr]* crew, crow, creed, cry.
[θr]* through, throw, thread, thigh.
[br]* brew, broad, bread, brown.
[šr] shred, shrink, shriek, shrewd.
[st] stay, stem, stone, still.
[sp] span, spend, spin, spoil.
[sm] small, smoke, smack, smear.
[sk] skin, scare, score, sky.
[sn] snow, snare, sneeze, snail.
[sf] sphere, sphinx, sphenoid, sphincter.
[sl] slay, slow, sleep, sly.
[pl]* play, plow, plea, ply.
[kl]* clay, claw, clue, close.
[bl]* blow, blue, bleed, black.
[fl]* flow, flay, flee, fly.
[gl] glow, glue, glide, glass.
[dw] dwell, dwarf, dwindle.
[kw] quick, quack, quake, quell.
[tw] twine, twig, tweed, twelve.
[sw] swine, swear, swell, swim.
[hw] whine, where, why, which.
[θw] thwart, thwack.
[fy] feud, few, fury, fuse.
[ky] cute, cube, cure, cue.
[my] mute, music, mule, mural.
[by] beauty, bugle, bureau, butte.
[py] pure, putrid, pupil, puny.

[vy]	view
[hy][5]	hue, huge, human, humus.
[str]	stray, string, straw, strap.
[skr]	screw, scroll, scratch, script.
[spr]	spray, spread, sprawl, spring.
[spl]	splash, spleen, split, splice.
[skw]	square, squint, squat, squeal.

More difficult for many foreigners are the many clusters that occur as finals, especially those that are the result of adding the inflectional endings that English has in the plural of nouns, in the third singular of verbs, and in the preterit of verbs. Altogether there are in all 151 post-vocalic consonant clusters which occur in present-day American English. Of these, 65 occur at the ends of single morpheme words, and 86 are formed by the adding of [z] or [s] or [d] or [t] as inflections.[6]

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[5] In some dialects of English the following also occur. These, however, are not general in the particular speech recorded here.

[ty]	tube	[sy]	sue
[dy]	due	[čy]	chew
[ny]	new	[jy]	juice
[ly]	lute		

[6] The full list of the final consonant clusters includes the following:

I. Single Morpheme Words. (Old derivatives with [θ] are included here, for the pattern is not now a live or productive pattern and has only historical significance.)

[nd]	lend, bend, tend, spend	[dθ]	width, breadth
[nt]	tent, hint, ant, hunt	[dz]	adze
[st]	fist, must, rest, roast	[ln]	kiln (also [kɪl])
[ns][nts]	fence, tense, ounce, mince	[rb]	curb, verb, herb
[ld]	old, cold, child, weld	[rd]	card, board, word
[ks]	box, wax, mix, six	[rf]	turf, surf, wharf
[lf]	wolf, golf, gulf, self	[rg]	iceberg
[ŋk]	sink, rank, monk	[rǰ]	surge, urge, merge, purge
[kt]	act, sect, fact, tact	[rč]	perch, church, search
[nǰ]	change, hinge, range	[rk]	irk, fork, bark, work
[lv]	valve, solve, delve	[rl]	curl, marl, girl
[lt]	belt, bolt, felt	[rm]	worm, warm, harm
[sk]	desk, task, risk	[rn]	turn, barn, warn
[lp]	help, gulp	[rp]	chirp, carp, warp
[ls]	false, pulse	[rs]	curse, hoarse, parse
[lk]	silk, milk	[rt]	court, hurt, cart
[lθ][ltθ]	health, wealth, stealth	[rv]	curve, nerve
[mp]	limp, pump, thump	[rz]	furze
[nč]	bench, bunch, lunch	[rs]	harsh, marsh
[ft]	soft, left, tuft	[rθ]	worth, hearth
[sp]	lisp, wasp	[rps]	corpse
[lm]	film, elm, helm	[rst]	first, burst
[lǰ]	bulge, bilge	[rts]	quartz
[lb]	bulb	[mpt]	tempt, prompt
[lš][lč]	(mulch), welch	[mps]	glimpse

(footnote continued)

[lð]	belch, gulch	[kst]	text, next
[mf][mpf]	nymph, lymph, triumph	[kθ]	sixth
[ps]	copse	[ndθ]	thousandth
[pt]	crypt, apt, script	[lfθ]	twelfth
[nθ][ntθ]	tenth, seventh, thirteenth	[ŋks]	lynx, sphinx
[nz][ndz]	lens	[ŋkθ]	length, strength
[fθ]	fifth	[rmpθ]	warmth
[tθ]	eighth		

II. With bound inflectional morphemes added.

A. [z] added. Plural and 3rd singular, present.

[bz]	cabs, mobs, sobs, rubs	[lnz][lz]	kilns
[gz]	figs, rugs, bags, sags	[lvz]	shelves, solves, valves
[lz]	balls, calls, falls, rolls	[rbz]	curbs, verbs, herbs
[mz]	rooms, themes, combs, beams	[rdz]	cards, words, boards
[vz]	lives, hives, carves	[rgz]	icebergs
[ŋz]	rings, kings, things, hangs	[rlz]	curls, girls
[ðz]	breathes, wreathes	[rmz]	worms, warms, harms
[lbz]	bulbs	[rnz]	turns, barns, warns
[ldz]	colds, holds, builds	[rvz]	curves, nerves
[lmz]	films, elms, helms		

B. [s] added. Plural and 3rd singular, present.

[fs]	coughs, laughs, muffs	[pts]	crypts, scripts
[ts]	rats, bets, boots, hits	[sks]	desks, tasks, asks
[θs]	breaths, wreaths	[sps]	lisps, wasps
[ðθs]	widths, breadths	[sts]	fists, rests, roasts
[fts]	tufts, lifts, lofts	[tθs]	eighths
[fθs]	fifths	[ksts]	texts
[kts]	acts, facts	[ksθs]	sixths
[lfs]	gulfs	[lfθs]	twelfths
[lks]	silks, milks, bulks	[mpts]	tempts
[lps]	helps, gulps	[ndθs]	thousandths
[lts]	belts, bolts, faults	[ŋkθs]	lengths, strengths
[lθs]	healths, wealths	[rfs]	surfs, turfs, dwarfs
[mfs][mpfs]	nymphs, lymphs	[rks]	works, forks, corks
[nθs][ntθs]	ninths, tenths, thirteenths	[rps]	chirps, warps
[ŋks]	sinks, ranks, bunks	[rsts]	bursts, thirsts

C. [d] added. Preterit and participle.

[bd]	rubbed, sobbed, mobbed	[lmd]	filmed, (over) whelmed
[gd]	hugged, tugged, begged	[lvd]	solved, shelved
[ǰd]	raged, waged, wedged	[nǰd]	changed, ranged, hinged
[md]	roamed, combed, climbed	[rbd]	barbed, curbed
[ŋd]	wronged, thronged	[rǰd]	surged, barged, merged
[ðd]	breathed, seethed, wreathed	[rld]	curled, hurled
[žd]	rouged	[rmd]	warmed, stormed, wormed
[vd]	lived, moved, sieved	[rnd]	warned, turned, burned
[zd]	raised, praised	[rvd]	curved, nerved
[lǰd]	bulged		

D. [t] added. Preterit and participle.

[št]	pushed, rushed, wished	[nčt]	lunched, munched
[čt]	touched, matched, patched	[nst][ntst]	danced, pranced
[lft]	engulfed	[ŋkt]	linked, winked
[lšt][lčt]	welched	[pst]	lapsed

(footnote continued)

What has been given here is not by any means a complete descriptive statement of even the important matters concerning the sound segments which English uses, but probably enough details have been given to display the nature of the practical problems involved and to indicate the kinds of materials upon which the actual lessons in recognizing and producing the sounds of English must be based.

The problems of "pronunciation," however--of understanding and producing the stream of speech--are not all matters of the phonetic character of the separate sounds or even of the patterning of these sounds in isolated words, important as these are. The words always occur in structural combinations, the larger units of which are marked in English, as in other languages, by a limited number of sequences of pitch variation. But the sequences of pitch at the ends of sentences and of phrases are not the same in American English as in other languages, and a large part of the difficulty that the speaker of another language has at first, in trying to understand English when it is spoken by a native and in making himself understood to those natives, arises out of these differences of speech tune. Then too, differences of rhythm--the variations of the stress and of the speed with which consecutive syllables are pronounced--also contribute to the difficulties of recognition and production. In addition, therefore, to a descriptive analysis of the separate sound segments which make up the system of American English, it is necessary to have a descriptive analysis of the "covering patterns" (the patterns of intonation and of rhythm) which furnish the general frame in which the separate segments are used. Here again as in the discussion above we shall not include a complete analysis of the intonation or of the rhythm of American English but only a selection of the most important items.[7]

We all recognize the fact that each of the sounds of language must inevitably be of some pitch and also that, with the exception of the comparatively very few who speak in a "monotone," all speakers use a variety of pitch changes. There is always, first of all, the basic pitch level of a speaker's voice. For children and for women this level will be higher than the level for mature men. There is thus a considerable variation in the basic pitch of the speech of different persons using the same language. In general, however, this difference in basic pitch is not significant linguistically. It is true that a pitch noticeably higher than that normally used often gives the impression of excitement, or of anger; but for the discussion here these differences can be ignored, and we can assume that absolute pitch levels as such are not significant. It is the patterns or contours of pitch changes which constitute a linguistic problem. In American English the chief problems can be narrowed even more definitely at first to the sequences of pitch changes that occur at phrase ends. The end points are important in relation to the pitch levels immediately preceding, for it is the sequences of differing tones or pitch levels covering phrase ends that in English are especially in contrast with one another and thus linguistically significant. These constitute the various intonation contours or curves that are important for one who would learn to understand and to speak English. Such intonation contours are of several kinds. There are those that provide a few general conventional molds into which ordinary unemotional English utterances fit. There are others that in addition carry emotional meanings. In fact, the reactions to those intonational contours that convey emotional connotations are often more violent than are the reactions to word meanings. It is this fact which provides the basis for

(Footnote continued)

[lčt]	belched, filched	[skt]	asked, risked, masked
[lkt]	milked	[spt]	lisped
[lpt]	helped, gulped	[rčt]	perched, parched
[lst][ltst]	waltzed, pulsed	[rkt]	worked, corked, forked
[mft][mpft]	triumphed	[rpt]	warped, chirped

[7]For an extended treatment of intonation see Kenneth L. Pike, The Intonation of American English, University of Michigan Press, 1945. The statements included here are based upon Dr. Pike's work.

insisting that "It is not just what you say, it is how you say it, that counts." One must, as it is said, "smile" when making certain statements or they will cause grave offense.

But it is not the intonation curves that carry emotional meanings which are the first concern of the one who is learning to understand and to speak English. It is those few patterns that provide the basic molds for ordinary English utterances. Of these the most important is the one which at the phrase end first rises above the normal voice pitch and then falls below that pitch. For example, if we pronounce, in a relaxed normal American English way, the sentence "He went to the office" we may observe three important matters of pitch.

(1) The first four words seem to be practically on a level--the normal pitch level of the voice of the speaker.

(2) The first syllable of the word "office" is distinctly higher than this normal pitch level of the speaking voice.

(3) The last syllable of the word "office" is distinctly lower than the normal pitch level of the speaking voice.

A graphic marking of these pitch levels would be the following in which "3" can represent the normal pitch level of the voice of the speaker, "2" one step above that level, and "4" one step below that level.

He went to the ⌜office⌟ [8]

A frame of significant pitch levels, which will include all the necessary intervals for American English, consists of four steps.

xxxxxxxxxxxxxxxxxxxx extra high = No. 1

xxxxxxxxxxxxxxxxxxxx high = No. 2

xxxxxxxxxxxxxxxxxxxx medium, voice level = No. 3

xxxxxxxxxxxxxxxxxxxx low = No. 4

The size of the intervals between these four levels is not significant linguistically, nor is the absolute pitch of any of the levels. These levels are relative matters having relation to the basic voice level of the speaker. For some speakers the intervals are wide, for others the intervals are quite narrow. It is the pattern of the pitch sequence at the end which really matters. The pattern indicated in the sentence above is the most frequent intonation curve of American English. Near the end of the phrase it rises one step above the normal level and then falls to one step below that level--the 2-4 intonation curve. We use it where we pronounce single words in isolation.

doctor practice English open

If the words are of only one syllable the descent from 2 to 4 is not a drop as it is between the syllables of a two syllable word, but a glide down throughout the pronunciation of the vowel.

[8] These lines must not be taken to mean that the voice maintains exactly the same pitch throughout the syllables marked. There will always be fluctuations, but these fluctuations are not significant for our purpose. It is the points of the contour pattern that are significant. See the appendix pp. 62 to 74 for directions concerning the marking of intonation.

wall chair book pen

We use it if we pronounce in isolation such phrases as the following:

on the blackboard

on the wall

at the English House

in the pen

And we use it also at the ends of sentences--not only at the ends of statements but also at the end of many questions.

What did you tell him?

I told him to come over.

When will he come?

Tomorrow.

It is of course possible to stress contrastively other syllables than those marked in the sentences above. Such special stressing changes the emphasis and brings into prominence other words but it does not change the pattern of the intonation.

What did you tell him?

What did you tell him?

When will he come?

When will he come?

These intonation patterns that drop to level #4 at the end occur in English at the ends of sentences and thus carry the meaning of finality. If, however, the drop is not down to level #4 but only to level #3 then the meaning is not finality but that of expecting a continuation. Compare for example the differing meanings of the two following intonative patterns on the same sentence.

Tom has gone

Tom has gone (but he may come back)

This 2-3 intonation pattern, therefore, is the one that occurs frequently when some prominence is given to words that occur early in the sentence before the elements that are covered by the pattern for the sentence end.

The students were early, but the professor was late.

Rising intonations that rise from level #3 or level #4 and end on level #2 are non-contrasting and non-pointing, are deliberative and carry a meaning of an unfinished utterance. They are used in a series of such as counting.

one, two, three, four, five, six, seven.

I went down town, I bought a hat, and then I came back.

This rising intonation is also used at the ends of phrases which are questions but which use the word order of statements.

You have no books?

Yesterday?

The same pattern also occurs with some so-called "yes" or "no" questions, especially in situations where an especially "polite" form is desirable.

Do you know him? (or) Do you know him?

Will you be ready at seven? (or) Will you be ready at seven?

The intonation patterns that have been indicated here do not by any means include all the contours of pitch sequences that have significance in American English. They are, however, the most frequent ones and basic for the foreign speaker who wishes to understand spoken American English and to be easily understood when he speaks English. Contrary to our common and traditional views, experience has shown that the covering intonational patterns are more important for understanding, in rapid conversation, than are the exact phonetic qualities of the separate sound segments. If the pitch sequences are right, the foreign speaker will be more likely to be easily understood, even if the individual sound units are incorrect, than he will be if the individual sound units are nearly correct and the intonation contours are wrong.

But the intonation curves are not the only covering patterns in English that need attention for the sake of understanding and being understood. English rhythm--the matters of stress and speed--is an important part of the general frame in which the sounds of English speech occur. Even single words fail of easy and instant recognition when stressed on the wrong syllable as for example, [ˈə-kər] instead of [ə-ˈkər] or [ˈmɪs-ɪd] for [mɪs-ˈɪd].

In American English the general rhythm differs markedly from that of Spanish and other Romance languages. Certain words receive special weight, others are usually obscured. In general, the heavy stresses of the sentences occur at about equal intervals of time. If between these heavy stresses there are many syllables, these syllables are crushed and obscured by the rapid pronunciation necessary to crowd them into the interval of time set by the general tempo of the speech. If, on the other hand, only a few syllables occur between two heavy stressed ones, they are given more time. Instead, then, of the staccato rendering of separate syllables, each with approximately the same unit of time as in Spanish, English seems to be characterized by larger waves of sound stress, nearly regular in time, in accord with the general tempo of the speaker's utterance, but with varying numbers of syllables between the crests of the waves. The following sentences, with the two stressed syllables printed in capital letters, can be used in illustration.

The DÓCtor's a SÚRgeon.

The DÓCtor's a good SÚRgeon.

The DÓCtor's a very good SÚRgeon.

The DÓCtor's not a very good SÚRgeon.

In speaking each of these sentences in accord with the rhythm of American English there would usually be only two strongly stressed syllables and the actual time between the stresses would be

approximately the same in spite of the difference in the number of intervening syllables.[9] It is this reduction of weight given to the syllables between heavy stresses and the crowding of them in speed which causes foreigners great difficulty in understanding the stream of English speech. It is the speed and obscurity of these syllables that make the beginner feel that the native English speaker speaks very fast. A general slowing of the tempo of speaking while maintaining this feature of English rhythm does not aid the beginning foreigner greatly; but giving more weight to these syllables that are usually reduced does help the beginner even when the general speed of utterance is maintained. In that case the rhythm tends to approach that of a language that gives nearly equal time to each syllable and thus seems "slower" and "clearer" to the foreigner than does the usual pattern of English, stressed waves with reduced syllables between the stresses.

In brief summary statement, then, understanding as well as producing the stream of speech in English demands the mastering of a new system of both sound segments and of covering patterns. In the matter of the sound segments the production of the precise phonetic qualities of each sound is, in the first stage of learning the language, probably of less importance than the receptive and productive mastering of the patterning of the significant or distinctive sound features of English. Because of the fundamental importance of the covering patterns of intonation and rhythm both for understanding the stream of speech and for being understood by the ordinary English speaking person, these covering patterns should be matters of drill and practice from the very first lessons. They constitute a very few general patterns that will affect a great many small items of detail.

In order to deal practically with the problems of teaching Latin Americans to understand and produce the stream of speech in English, the courses of the English Language Institute have followed in general the sequence indicated in the five steps described in the following paragraphs.

(1) At the very beginning the chief emphasis is placed upon general imitation (or mimicry) of the pronunciation of a native speaker of English. The first aim of this mimicking is to develop the ability to recognize and to discriminate the English sound features that are used to distinguish meanings. Although the whole range of the English sound segments is practiced, special attention is devoted to learning to hear and to distinguish those particular sound features that are distinctive or phonemic in English but not in Spanish. For this purpose we make constant use of "minimum pairs," such as read [rid] and rid [rɪd]; raid [red] and red [rɛd]; road [rod] and rod [rɑd]. At this time, although the imitation should always be as exact as possible, no special attention is directed to those phonetic differences that can be grasped as one phoneme, as, for example, Spanish [t] and English [t]. For the first step, general imitation or mimicry is the process, and recognition rather than production is the chief aim.

(2) Overlapping this first step is the general imitation devoted to the basic covering patterns of the sounds in context--word stress, intonation or the sequence of pitches at phrase ends, and the waves of sound stresses that constitute English rhythm. For this second step also the chief aim is to improve the receptive grasp of the stream of speech--recognition, and then afterwards, production. In the latter respect, experience has shown that much is gained in the satisfactory production of individual sounds by attention and practice devoted to an imitation and mimicry of these general patterns of intonation and rhythm. These "two general basic features of the production of English speech pull in their wake many minor features of the separate sounds."

(3) As much as possible of a satisfactory production of English sounds is accomplished by the process of imitation or mimicry in the first two steps in our approach. In a number of matters the pronunciation achieved will approximate an adequate phonetic accuracy, but many cases will remain that need analysis and drill. The third step, therefore, involves the teaching of the individual sound segments--vowels and consonants. Here the attention is put not only upon

[9] This fact needs to be recognized more clearly by teachers, and exercises prepared accordingly. An interval of approximately one second between the strongly stressed syllables, marked by a metronome or the regular tapping of a pencil, will provide a satisfactory tempo for demonstrations and exercises.

"new" sounds such as [š], and those sound features that are phonemic in English and not in Spanish, and sound features in positions other than those they occupy in Spanish, but also upon the differences of articulation, or the phonetic characteristics, of the "same phoneme" in various positions, as the [t] in ten, in stem, in net; the [r] in rat, and in far; the [o] in note and in notation.

Each sound is approached in at least three different ways although experience has shown that the usefulness of these ways will vary greatly with the general background and linguistic awareness of the students.

First there is a descriptive analysis of the articulating process by which the English sound is produced. For the understanding of this analysis the student must have a preliminary elementary knowledge of the physiology of the human "vocal apparatus."[10]

Next there is an attempt to isolate the most similar sounds in Spanish words, as perro for [ɛ], or mismo for [z], or dedo for [ð].

Finally, an effort is made to produce the exact English sound by using exercises to attain flexibility of articulation and then trying, for example, various positions of the tongue in precise imitation of the production by a native speaker. This precise imitation extends beyond separate sound units and isolated words to cover also useful phrases and sentences. Knowledge and analysis, however, in matters of pronunciation are not sought for themselves but solely as a basis upon which to build a new set of speech habits.

(4) Exact production of the sounds and sound sequences of a foreign language is extremely hard to attain and necessitates something of a shock to break the hold of old habits.

"While our ear is delicately responsive to the sounds of speech, the muscles of our speech organs have early in life become exclusively accustomed to the particular adjustments and systems of adjustment that are required to produce the traditional sounds of the language. All or nearly all other adjustments have become permanently inhibited, whether through inexperience or through gradual elimination. Of course the power to produce these inhibited adjustments is not entirely lost, but the extreme difficulty we experience in learning the new sounds of foreign languages is sufficient evidence of the strange rigidity that has set in for most people in the voluntary control of the speech organs.... Our rigidity in articulation is the price we have had to pay for easy mastery of a highly necessary symbolism." [11]

Many lessons, therefore, especially emphasized in the earlier materials, contain exercises directed toward developing a flexibility of articulation and repeating new modes of pronunciation until they become habits. These new habits must function not only when attention is centered primarily upon the production of the foreign language sounds but also when attention is centered upon other aspects of communication, especially upon meaning. Our fourth step in the courses of the English Language Institute concerns the carrying over of a satisfactory pronunciation into all parts of the English lessons. Integration of this sort is the special aim of the "pattern practices" but there is also the effort to have all parts of the work enforce and maintain the accurate pronunciation practices insisted upon in the systematic analysis of the sounds. The object is to bring as much pressure as possible to bear upon the struggle to express every utterance in complete English fashion, to make the sounds of the words, and of phrases, and of whole sentences, a real part of the learning process.

(5) If new pronunciation habits are to function in the actual speech of students, the practices cannot be limited to isolated words and sentences. Our fifth step, therefore, attempts to

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[10] See for example pp. 125-129, 147-149, 167-170, and 356-359 of Volumes 1 and 2 of the Intensive Course in English for Latin-American Students.

[11] Edward Sapir, Language, p. 46.

carry over the productive as well as the receptive use of all the features of the "pronunciation" exercises and analyses to larger units of discourse--to whole paragraphs or even larger units of the "stream of speech."

Finally, to deal adequately with the sounds of English--the problems of understanding and producing the significant sound units in their normal contexts of pitch sequences and rhythmic stresses--it is not enough simply to know the facts and the kinds of problems that arise. Satisfactory knowledge, as complete and as accurate as possible, is fundamental and must constitute the groundwork of the materials to be taught. But the teaching aims primarily at the developing of habits--at making the rapid recognition and precise production of English sounds and rhythm and intonation as automatic as possible. The various kinds of information, therefore, need to be embodied in a series of practical lessons or exercises to guide the efforts of the learner in the developing of these habits. As an illustration of the specific content and sequence of such lessons there is included in the Appendix (pp. 107 to 122) an outline of the "Pronunciation Lessons" of An Intensive Course in English for Latin-American Students, which the English Language Institute has used during the years 1943, 1944, and 1945.[12] In addition, the Appendix also includes two pronunciation lessons, given in full, from the Institute's text for beginners, entitled Inglés por Práctica.

[12]The volumes of the Intensive Course are at present being revised in the light of the experience gained from their use over a three year period.

CHAPTER III

THE STRUCTURE: MAKING AUTOMATIC THE USE OF THE DEVICES OF ARRANGEMENT AND FORM

Whenever the learning or the teaching of a foreign language is being discussed, someone is sure to insist that we ought always to proceed in the "natural" way in which a child first learns his own language. This so-called "natural" way of learning a language, although it differs in a variety of features in the minds of its supporters, nearly always means "no grammar." The child, it is said, learns his language by pure oral imitation and does not come to a study of grammar until at least seven or eight years after he has learned to speak and several years after he has learned to read. Many believe that, even at that time, the grammar studied contributes nothing to the effectiveness of his use of language.[1] The conflict over the value of the study of grammar, both that of the native language and that of a foreign language, has continued with vigor for more than half a century and still rages violently. Part of the difficulty arises from the fact that "grammar" means very different materials to different persons. To some who have studied Latin by memorizing paradigms for the various declensions and conjugations and by the rote learning of rules such as that the ablative not the accusative case is used with utor, fruor, fungor, potior, and vescor--for these, grammar often means a set of rigmaroles, or nonsense words and syllables in a series. For those English speaking children who have studied English by diagramming sentences, by "parsing," by memorizing logical definitions of the "parts of speech" and the "rules" by which to measure the "correctness" of every construction,[2] "grammar" is remembered as a highly abstract and intricate subject that has never had any really vital relation to their own practical use of their native language, except to give them a distrust of their natural way of talking and make them feel that neither they nor the people about them speak "correct" English. For others, who forget that the grammatical apparatus used in our school texts grew up in connection with the study of the Greek and Latin languages, "grammar" is regarded as a body of "philosophical" material equally applicable to all languages--"universal grammar, the grammar of any language."[3]

If by "grammar" we mean any of these things--the memorizing of paradigms, or the logical analysis of sentences, or the learning of the rules of a philosophical or universal grammar, then we can easily agree that we must approach a new language by a more "natural" method. But

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[1]See, for example, such statements as the following.

a) "The reaction against English grammar arose from the knowledge that the formal work in the subject that was being done was of small practical value. A further influence resulted from investigations tending to show that grammar provides little mental discipline of a general character."

Reorganization of English in the Secondary Schools, Department of Interior, Bureau of Education, Bulletin (1917), Vol. 2, p. 37.

b) "There is no scientific evidence of the value of grammar which warrants its appearance as a prominent or even distinct feature of the course of study."

An Experience Curriculum in English, A Report of a Commission of the National Council of Teachers of English, W. W. Hatfield, Chairman (1935), p. 228.

[2]See for example the view expressed by W. W. Charters in his book, Teaching the Common Branches (New York, The Macmillan Co., Rev. ed. 1924), pp. 96, 98, 115. "Grammar consists of a series of rules and definitions. Since...ninety-five percent of all children and teachers come from homes or communities where incorrect English is used, nearly everyone has before him the long hard task of overcoming habits set up early in life before he studied grammar in school."

[3]Mortimer J. Adler, "What is Basic about English?" in College English, Vol. 2 (1941), p. 664.

"grammar" from the point of view of modern linguistic science means something entirely different from any of the matters enumerated above and it can be used in a manner that does not in the least conflict with the so-called "natural" way in which a child develops in the grasp of his native language. The assertion that a child simply imitates that which he hears seems to be a mistake. It is not uncommon for a child of two or three years of age to use such forms as "He knowed it" or "They swimmed fast" or "three mans" or "two tooths." I have many records of such instances in which it is reasonably certain that the children have never heard these forms before they used them. Forms like knowed and swimmed are produced because the children have grasped (unconsciously of course) the "pattern" of form which English uses regularly in expressions of past time and have extended it to words that are exceptions to the pattern. In similar fashion, forms like mans or tooths are applications of the pattern which English uses in plural expressions. The child, in his learning of language, like anyone else who learns a language, does not simply repeat what he has heard; he soon learns the patterns of form and arrangement by which the "words" are put together and is then free to employ a great variety of content in these molds or frames. These patterns of form and arrangement are the grammar of the language and although a child or a native speaker is not conscious of them, they are nevertheless there, fashioning the utterances, and must be learned if the language is to be used. The question then is not whether one should learn a new language without learning the grammar of that new language. That is an impossibility. The question is whether, for an adult, the guiding of his practice through one pattern at a time and a conscious grasping of these patterns as a summary of that practice will not make more rapid and efficient his mastery of a new language. Even if one insists that the conscious formulation of the patterns involved is unnecessary, there is no escaping the need for learning them and in that learning the student will progress more satisfactorily if his efforts are channelled to avoid confusion, if he does not try to attack all the diverse complexity of the structure of a language at the same time.

The devices of arrangement and form that constitute the grammatical materials of a language are just as necessary to express meaning as are the words, of which we are more conscious. If I am to say anything useful about a man and a bear and the act of killing, the three words, kill, man, bear, are alone not enough. There must be some method or device for pointing out the performer of the act and distinguishing him from the one upon whom the act is performed. In the arrangement man kill bear the man performs the act, but in the reverse order bear kill man the bear does the killing. Then too, the forms of man and bear as distinct from men and bears show that but one man and one bear are involved rather than several. If the form killed were used, that form would express the fact that the killing occurred sometime in the past rather than in the present. There is thus essential meaning in the forms of some of the words in English--forms that are significant by virtue of the fact that they contrast with other forms in a pattern felt by the native users of the language. In similar fashion there is essential meaning in the positions that certain words occupy in contrast with other positions--"The man killed the bear" in contrast with "The bear killed the man"; "the station bus" in contrast with "the bus station"; "an awful pretty hat" in contrast with "a pretty awful hat."

In addition to the meanings that are expressed by the forms of the words and by the order of the words, there are also grammatical or functional meanings, somewhat like those indicated above, that are shown by separate words. Such words often have no other meaning than the grammatical or functional one. For that reason I speak of them as "function words." In the sentence "the man killed the bear," the suffix [d] (spelled -ed) on the word kill adds the meaning that the action occurred some time in the past. In the sentence "The man will kill the bear" the separate word will, in this position, performs a function much like that of the suffix in the preceding sentence; it adds the meaning that the action has not yet occurred but is going to occur later. In similar fashion, in the sentence "The man has killed the bear," the word has, followed by the form of the word kill with a dental suffix, adds the meaning that the action is now completed. Thus also, in the sentence "The man has to kill the bear" the word has followed by the word to, adds the meaning that the action has not yet occurred, but that it is necessary for the

man to perform it. And, in the sentence "The man might kill the bear," the word might adds the meaning that the action has not occurred but that it is possible or even probable. Words of this kind, expressing a functional or grammatical meaning, are part of the structural devices which the English language uses.

To understand any language, therefore, it is not enough to know the "things" to which such words as table, chair, room, city, father, family, and disease refer; or to know the "actions" to which such words as go, come, walk, eat, smile, read, and conquer refer; or to know the "qualities" to which such words as black, easy, little, familiar, and expensive refer. One must also know very thoroughly the meanings carried by the various devices which the language uses to construct utterances with such "content" words as these. This "knowledge" need not be consciously formulated in order to use a language; it must, however, be so thorough that it functions automatically for a speaker or hearer in reacting to the clues furnished by the forms and arrangements of words. An adult can be helped considerably in building up the necessary habits if the basic matters of this required knowledge are definitely stated in generalizations for his guidance. Unless the experienced linguist does formulate or describe them for the learner, that learner either must attempt to grasp them for himself or approach a language as if it were a multitude of disparate items to be memorized.

The English language of today differs grammatically from the English of the years preceding 1000 A.D. Old English, like classical Latin, expressed practically all the categories and relationships of its grammar by means of the forms of the words. In the sentence "ðone beran se mann sloh" the form of the article, se, with the word mann as contrasted with the different form of the article, ðone, with the word beran furnishes us the necessary information that the man (se mann) performed the act and that the bear (ðone beran) was the one that was killed. The word order in the sentence has no significance whatever in respect to the expression of this relationship. In the equivalent modern English sentence, "The man killed the bear," the forms of the words the man and the bear have no significance for the expression of the fact that it was the man rather than the bear that performed the action. Modern English has thus lost certain word forms that in Old English carried essential structural meanings and has instead word order as one of the devices to express the same meanings. Even in the use of the few pronouns where such forms as me and him in contrast with I and he still exist, these forms do not carry the expression of the so-called "subject" or "object" relationship. It would never occur to the ordinary speaker of Present-day English to interpret the sentence "Him and me struck the man" in accord with the forms used, that is, that the man performed the action upon "him and me," as would have been done before the fifteenth century. Instead, we feel the expressive force of the word order so strongly that we ignore or deny the forms of the words and interpret "him and me" as the performers of the action upon "the man."

Present-day English not only has developed the device of word order instead of forms to show certain fundamental relationships it also has developed a wide use of function words. Some of these function words appeared in Old English but their use there was often simply in addition to the form which alone could express the relationship. With the verb say, for example, the dative form of the noun or pronoun for the person addressed was sufficient; the function word to was not necessary as it is in Present-day English.

"Se engel hire sægde ðæt heo sceolde modor beon Scyppendes."

["The angel her said that" ...]

"Sæge us ðæt hrædlice ..."

[Say us that quickly...][4]

[4] Blickling Homilies, 971 A.D., 9, 233.

Datives without the function word to also frequently preceded verbs as in

"Me wæs gegiefan an boc."
[To me was given a book.]

"Hem nedede no help."
[To them was necessary no help.]

"Me lakketh nothing."
[To me is lacking nothing.]

Throughout the history of English there has been an increasing use of function words not only with substantives but also with verbs. This increasing use shows itself especially in the great variety of the "meanings," in which they appear. For the nine so-called "prepositions" that account for 92% of the occurrences of prepositions in Modern English, the Oxford English Dictionary lists and illustrates an exceedingly large number of separate senses for each one.

	Separately numbered senses given in the Oxford Dictionary[5]
at	39
by	39
for	31
from	15
in	40
of	63
on	29
to	33
with	40

The average number of separately numbered "senses" recorded and illustrated by the Oxford Dictionary for each of these nine words is thirty-six and a half.

It has frequently been urged that the use of function words such as these in place of the inflectional case forms of nouns makes for greater clarity of expression, as well as for greater ease.

"The general movement by which single words have in part taken the place of inflection is the most sweeping and radical change in the history of the Indo-European languages. It is at once the indication and the result of a clearer feeling of concept-relation. Inflection in the main rather suggests than expresses relations.... The adverb-preposition...serves as a definition of the meaning of the case form."[6]

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[5] See C. C. Fries, American English Grammar (Appleton-Century Co., 1940), pp. 110-114. Some examples of a variety of different meanings of the words of and with are the following.

"born of a kingly race"
"afraid of the dark"
"the love of God for us"
"a part of the land"
"a throne of gold"
"the city of Rome"
"a swallow of wine"
"accuse him of treason"
"rob me of my purse"
"a quarter of ten"
"to give of one's time"
"the commission of a crime"
"a book of his selection"

"Thy servant will fight with this Philistine."
"He will fight with me against the robbers."
"Who can compare with her in beauty."
"And tire the hearer with a book of words."
"I parted with them at the crossroads."
"He is sick with pneumonia."
"He is acquainted with many musicians."
"We had coffee with cream and sugar."

[6] E. P. Morris, On Principles and Methods in Latin Syntax (New York, Charles Scribner's Sons, 1901), pp. 102, 103, 104.

If one takes, as a test case, the function word of with its 63 recorded "senses," it is difficult to agree with the statement just quoted. It is true that the genitive inflection represented and still represents an extremely vague category covering a great variety of relations. But the situation is certainly not different when the word of is used instead of the genitive inflection. All the relations that are now or were formerly suggested for the nouns joined by the genitive inflection are now carried by the function word of. There is in the word of no clearer grasp of the relationship involved than there was in the genitive inflectional form. In fact, the situation with of is even worse, for the of carries not only all the relationships that words had which were connected with the genitive inflection, but, in addition, a great variety of relations that never had and do not now have any connection with the genitive. The use of function words with substantives is not in any way a clearer or a more precise stating of relationship than the use of case inflections; it is a different device the intricate uses of which must be learned not as vocabulary items but as part of the grammatical structure of English.

In similar fashion the function words used with verbs constitute a part of the grammatical features of English, expressing time notions as well as such attitudes as necessity, possibility, or determination. Several uses of the word have will serve as an illustration.

1. "The boy had a pencil." (The full word, signifying "possession.")
2. "The boy had had a pencil."
3. "The boy had to have a pencil."
4. "The boy had the teacher sharpen his pencil."
5. "The boy had to have the teacher sharpen his pencil."
6. "The boy had his pencil sharpened by the teacher."
7. "The boy had had his pencil sharpened by the teacher."
8. "The boy had to have his pencil sharpened by the teacher."
9. "The boy had had to have his pencil sharpened."

At present, then, in English there are three important devices to express structural meanings. In some respects these devices overlap and sometimes seem to be in conflict; but they are all used, and, operating together, they form the system of Modern English grammar. This system is used unconsciously by the native speaker of English because he learned it very early, but it is nevertheless intricate and complicated. English is by no means a "grammarless tongue."[7] Nevertheless, one frequently hears and sees statements like the following:

"The grammar of Old English was very difficult because most of the words had various endings that changed with the different uses of the words in the sentence. Our present-day grammar has become much simpler."[8]

In no real sense can the change that has occurred be called a simplification of the grammar of English. What has acutally occurred has not been simply a levelling and loss of inflections; it has been a gradual displacing of certain types of inflections--not all--by other devices. If anything, the grammatical structure of Present-day English, with its use of these three types of structural devices, is more complex and more intricate than that of Old English.

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[7]"The 'Apology for Poetry' was published in 1595, and here we have the recognition nearly three hundred years ago of the fact in philology that English is a grammarless tongue. Sidney says, it 'wanteth,' that is it lacks, grammar.... He saw that in its lack of grammar was the glory and the strength of the English language, as well as its easy fitness to the everyday uses of common men."

Richard Grant White, Every-Day English (Houghton, Mifflin and Company, 1888), p. 282.

[8]Walcott, Thorpe, Savage, Growth in Thought and Expression (Sanborn and Company, 1940), Book Two, p. 241.

A realistic "grammar" of Present-day English must consist of an accurate description of the structural system--of the devices used and the way they operate together to express the necessary structural meanings. Such a grammar will not attempt to legislate as to how native speakers of English should use the language; it will not attempt to apply a "logical" analysis in an effort to formulate standards of "correctness;" nor will it attempt a rationalizing explanation of the usages one finds. The only helpful "grammar" is one that accurately describes the facts; and the only "explanation" of these facts that has value is an historical account of their development. Such an historical record, although it may be interesting, is really irrelevant when actual practical mastery of Present-day English is the matter of chief concern.

A realistic description of the system of forms and function words and word order which is the grammar of Modern English needs to be both accurate and complete if it is to serve as an adequate source from which to draw the materials to be built into a series of practical lessons for the learner of English as a foreign language. But the materials to be used in any series of practical lessons for the early stages of learning the language, although they must be accurate for the purpose, should certainly not constitute a complete grammar of the English language. The student must not be confused by a variety of alternative modes of expression. The first consideration, therefore, must be given to a selection of the basic patterns essential to the production and recognition of English in the immediate situations in which the language is being learned.

In such a selection of patterns the needs of a speaker on the productive level differ from his needs on a receptive or recognition level. On a productive level he needs but one pattern for any situation. For example, he will be understood when he speaks even if he always uses only one way of indicating the future time of an action. The so-called "going-to" future will suffice for all occasions. It is a quite regular pattern with the appropriate form of the word be before it and the simple uninflected form of the verb following it, and it is not complicated with the kind of discussion and diverse usage that exists in respect to shall and will.

"I am going to go to Detroit tomorrow."
"He is going to go to Detroit next week."
"They are going to go to Detroit afterward."
"Are you going to go to Detroit soon?"

The pattern with "going to" is even more useful than the one with shall and will in the fact that it can also be used for a planned future in the past, as in, "They were going to go to Detroit last Wednesday when it rained." For the beginner in English this one pattern is sufficient on the productive level. There is no need at the beginning to confuse him with having him attempt to learn to use a variety of alternative patterns such as:

"I shall go to Detroit soon."
"He will go to Detroit tomorrow."
"He is to go to Detroit next week."
"They were about to go to Detroit last Wednesday when it rained."

In questions, likewise, there is no need to make an exception of the verb have and insist upon a productive mastery of "Have you a pencil?" "He has not a pencil," rather than "Do you have a pencil?" and "He doesn't have a pencil." The pattern with do applies satisfactorily to all verbs except be. The one relative pronoun that is sufficient. To seek in addition to teach the productive use of who, whom, and which as relatives creates unnecessary difficulties.

For the beginner, therefore, the number of structural patterns to be learned should be reduced to the basic minimum. On the productive level the mastery of alternative patterns provides an unnecessary burden that only delays progress toward the practical use of the language. In the choice of patterns to be mastered on this level, range of usefulness and regularity of form

constitute the two most important criteria. The student must know for instance, and be able to use, the word order patterns that English uses to express fundamental relationships. Very early for example, he must develop a habit of placing single word modifiers of substantives before the words they modify. He must not, as Spanish speakers frequently do, say "station bus" when he means the place at which the bus stops, "the bus station." Productively he needs but one pattern of order for phrases and clauses and not an exploration of the various positions in which particular phrases and clauses can stand. To make automatic one order for expressions of place, of manner, and of time--a single order that will always be correct--will serve a foreign speaker of English much more effectively than to know about all the occasions upon which native speakers may deviate from that order. The basic structural materials which the beginner must master on a productive level should include only those items that will provide one pattern for each of the situations in which the language is actually being used.

On the recognition level, however, the problem of selection is different. For production, the one pattern adopted need not be the most frequent. It is sufficient if it is of common occurrence. Range of usefulness, regularity, and even similarity to the structural devices of the native language of the learner, can appropriately constitute the criteria of selection. But for recognition, for understanding the language as used by English speakers, frequency of occurrence is a fundamental criterion of selection. It is not enough for the foreigner to be understood when he asks a question. He must be able to understand the flood of language that often comes in answer to his question. For a selection of what is important for study on this level the frequency counts that have been made of structural items furnish valuable data. As indicated above nine "prepositions" account for 92% of the occurrences of these function words in Present-day English. Seven "conjunctions" account for 85% of the instances found and five more, or twelve in all, account for approximately 93%.[9] The genitive inflection of nouns as compared with the use of the function word of in equivalent expressions is used in less than 5% of the instances. Expressions like "the family's annual income" are very infrequent compared with "The annual income of the family." The so-called noun adjunct in expressions like "the hospital gardens," "a university program," "the appropriations committee," "a plains Indian," and even "the Lane Hall discussion group program," is exceedingly common. The structural items chosen for the foreigner to master on the recognition level must include those that occur most frequently in the speech of native English speakers.

Even the basic structural matters, carefully selected so as to represent only the necessary useful minimum for productive mastery and the most frequent patterns for receptive recognition, cannot all be learned at once. The sequence of their presentation to a beginner demands careful planning in order to make that learning as efficient as possible. Usually the grammatical materials of lessons in English are organized about the inflectional forms as fundamental, especially about the inflectional forms of the verb. In this respect they still follow the procedure of treatments of Latin. Word order is dealt with only incidentally if at all. Function words, such as prepositions, are equated with similar words in the native language of the students, or, when wholly different, are treated as "idiomatic" phrases. Other function words, such as auxiliaries, are usually presented as part of the "inflectional" system of the verb, and those which do not fit such a system on a Latin model are usually ignored. Contrasting with this approach the basic organization of the grammatical materials in the texts published by the English Language Institute is essentially different. The treatment of word order constitutes the basis of the framework because English structure is so largely a matter of position and order.

Within the framework set up by the stress upon the important matters of word order, there are included those function words that are essential to the situations covered, and the forms necessary to operate the selected patterns. Volume I of the Intensive Course, for example, includes the function words do for questions and negative statements; be plus the -ing form for present time; going to for future; and in, on, at, beside, from, to, of, with substantives, for

[9] See American English Grammar, p. 206-209.

expressions of place, direction, and time. This volume includes only those inflectional forms that continue to live as vigorous patterns in present-day English--the singular and plural forms of nouns, and the present and preterit tense forms of verbs.

With the features of word order as the basis of the framework for the organization of the grammatical materials there is little danger that the student will be set to memorizing forms in isolation. To grasp a language effectively, complete utterances, whole sentences must become automatic. The important thing, therefore, in learning a language is not to know all the forms which a word like be or sing may have, but to learn to use whole expressions in which these words occur and to grasp the appropriate form of each as a necessary part of that whole expression. Whole utterances are of two kinds. There are formulas, like those of greeting and of leave taking, that allow little or no variation in the elements which constitute them. They must be learned and repeated without variation. Then there are those that vary in content; that is, they vary in the particular words of which they are formed, but the pattern or mold or structure which makes the words into meaningful utterances is the same. When a child says "My father gave me a sled," it is often impossible to know if he has ever heard precisely that utterance with those exact words. But he must have heard many times utterances made over this same pattern. It is the pattern, the arrangement and the appropriate forms of the words in that arrangement, which has become automatic and he freely uses it with all sorts of diverse content. The student learning English must constantly practice whole utterances until the repetition makes these utterances so familiar that production of them becomes automatic.

Thus the grammar materials are not to be organized and set forth as rules and illustrations of these rules. They must be incorporated in sentences to be practiced and repeated until the structural patterns become so fixed that all expression in the new language will follow these channels without conscious choice. In the texts of the English Language Institute these structural patterns are in most instances pointed out and described, but a study of the statements of the patterns, making them matters of conscious knowledge, must never be allowed to become a substitute for practice of the sentences themselves. The statements become valuable only insofar as they guide the practice exercises of the student and provide for him the knowledge that will give him assurance in his use of the language.

These practice exercises (whole sentences to be repeated in situations that give their content real meaning) in order to be most effective, must employ only a limited vocabulary in the first stages of the work. That vocabulary should have special relevance to the situation in which the learning of English is going forward in order that the burden of mastering it may be minimized. The special efforts of the learning process must concentrate upon making automatic the essential features of arrangement and form and function word, not upon extending control over a content vocabulary. Accuracy in the habitual use of structural patterns must precede fluency. Laying the basis for the developing of a satisfactory control of a "good" English requires postponing for a bit the effort to achieve familiarity with any great range of vocabulary items for situations outside those of immediate concern to the English work. Thus, at the end of a two months session of our Intensive Course we do not expect those who began with no English to be able to speak with fluency and understand without hesitation on all occasions, no matter what the content of the discourse. Thorough mastery of vocabulary content, as I have insisted above in Chapter I, and as I hope to show more fully in the next chapters, requires much more time and special experience. But we do expect even beginners in English, by the end of two months in the Intensive Course, to have grasped in the form of habits, the fundamental patterns of English structure, and thus to have laid the foundations upon which they can with confidence build and proceed to extend rapidly and easily their knowledge and use of new content words.

In accord with what has been said above (Chapter I) concerning the "oral approach" the structural materials of the lessons in the courses of the English Language Institute are never assigned for silent study in advance of the class hour. The whole sentences for practice and repetition, through which the structural patterns of arrangement and form and function word are to

become habits, must first be heard as spoken by the teacher or informant, or as reproduced from mechanical records. The sounds themselves and the covering patterns of intonation and rhythm are essential features of these utterances and must always be learned as part of the whole. The "Pattern Practices" of our texts aim especially at achieving this sort of integration, but all the practice of the student should seek to reproduce whole utterances. The significant features of sound as well as those of arrangement and form constitute the pattern to be acquired.

The adult need not repeat the slow processes of the child, when he attempts to learn a foreign language. Instead of the haphazard mixture of structural patterns that confront the child in the speech of those around him, in which the occurrence or the repetition of a particular pattern is a matter of chance, it is possible to have a series of practice exercises which begin with the fundamental structural patterns of the language, which provide sufficient repetition of each pattern to develop a habit, and which are arranged in such a sequence as to lead the student systematically through the whole range of devices which form the complicated structural machinery of a language. These structural exercises should in their content, as far as possible, have practical relevance to the circumstances of the situations in which the student is actually living in order that they may avoid artificiality and gain their meaning from immediate experience. In order to teach Latin Americans to use the structural devices of American English, the courses of the English Language Institute have followed in general the steps described in the following paragraphs.

(1) Concerning the materials that must come first there can be but little difference of opinion. In English there can be no meaningful productive expression whatever and no understanding of the utterances of English speakers without a familiarity with the basic word order patterns of statements, questions, and requests or directives. For statements there must be both a substantive and a verb and the order is primarily the substantive first and the verb next.

"The dog barks."
"The boys whistled."
"The man fell down."
"He is ready."

For questions there must also be both a substantive and a verb, but the order is primarily verb first and substantive after it. "Is he ready?" If, however, the verb is not *be* but a single word like *whistled*, or *fell*, or *barks*, then the effect of the reversal of order is attained by the use of the function word *do* and the simple or "dictionary" form of the full verb, with the word *do* bearing the formal verbal characteristics of tense.

"*Did* the boy whistle?"
"*Does* the dog bark?"
"*Did* the man fall down?"

For requests or directives the simple, uninflected form of the verb is sufficient without a preceding or following substantive.

"Come here."
"Be ready."
"Whistle."
"Fall down."

For the satisfactory operation of these basic sentence patterns the special formal characteristics of substantives--inflection for number and the articles *the* and *a*--are essential, as are also the special formal characteristics of the verb--the regular inflection for tense. Especially useful also are the present tense forms of *be* with the *-ing* form of verbs, including the *going to* future.

In addition to the basic patterns of statements, questions, and requests, the first materials must also include the significant word order of modifiers. The positions of the modifiers of substantive nouns are fixed, with single word modifiers tending always to modify the words that follow and word groups modifying the words that precede.

"The // two / hundred / very / important / army / officers // of that division / whose names are on the list."

These matters of sentence pattern and word order for modification within the sentence, together with the two sets of essential forms--number and tense--must become automatic habits both for the receptive understanding of English and for the production of English that will be understood. The practical exercises to accomplish this end constitute the first step in all our courses.

(2) Probably not so basically essential for the simplest expression and understanding but certainly necessary for any communication in English above the very simple level are the materials of our second step. Like those included in the preceding section these also are matters that require mastery for production as well as for recognition. They include those sentence patterns that require function words, such as (a) questions with interrogative words and questions included in larger structures, (b) requests with polite forms and proposals including the speaker, (c) statements with substitute words and statements of comparison, and finally (d) included word groups or "clauses" as modifiers of nouns, as modifiers of adjectives, and as complements expressing time, purpose, cause, result, comparison, concession, condition, etc. They also include the most important and most frequently used function words with substantives in expressions of place, direction, time, means, etc. The forms to be included at this level are also very few and consist of the irregular preterits, such as rode, sang, grew, stood, spoke, held; the forms of adjectives used in expressions of comparison, like softer, clearer, hardest, most; and the genitive forms of both pronouns and nouns, such as my, his, John's, boy's, man's, and mine, ours, theirs. With the structural materials indicated in these first two steps so thoroughly mastered that they automatically channel the expression of the learner, the foundation has been laid for satisfactory productive competence in English.

(3) For the third step we include those items which are essential for recognition because of their great frequency of occurrence. Although we do not strive for a productive mastery of these materials in the early stages of learning English, they naturally become productive items for those who have advanced beyond the beginner's level. These include especially the function words with verbs, the uses of have and had with past participle to express completed action; the uses of may, can, must, might, should, could, would, with the simple, uninflected form of the verb to express various attitudes toward actions; the alternative but common patterns for the expression of the future, for customary action, for repeated and continued action, and for necessity.

(4) It is not enough that the structural patterns of English function through conscious choice; they must become matters of habit productively and receptively. They must function automatically when the attention is centered wholly upon meaning and not at all upon the mechanics of the language. Our fourth step, therefore, attempts not only to provide practice of limited patterns in single utterances in which there is a complete integration of all that has been learned, but to stimulate the students to use their knowledge and new-formed habits of structure in longer contexts and more sustained discourse. Accuracy must come first, but fluency within the limited productive structures and particular vocabulary areas becomes a major aim after the earlier stages have been passed.

On the whole the structural uses of word order, of function words, and of inflectional forms in present-day English are complicated and difficult for one whose native language is Spanish, or Turkish, or Chinese. The special difficulties differ with the various linguistic backgrounds of the learners. Sound and satisfactory materials through which to develop the necessary

mastery of English structural patterns must rest upon an adequate scientific analysis of English and a careful comparison of the results of this analysis with those of a similar analysis of the native language of the students. But these analyses and their comparison will be of little practical aid to ordinary students unless they are built into lessons to furnish the exercises through which the necessary habits can be formed. As an illustration of the specific content of such lessons in accord with the principles urged in this book there is included in the Appendix (pp. 123 to 135) an outline of the "Grammar Lessons" of the Intensive Course which the English Language Institute has used during the past three years. In addition, the Appendix also includes several lessons, given in full, from the Institute text for beginners, Inglés por Práctica.

CHAPTER IV

THE WORDS: MASTERING VOCABULARY CONTENT

"The linguistic student should never make the mistake of identifying a language with its dictionary."[1]

These words, addressed as a caution to the "linguistic student," need increased and repeated emphasis for the ordinary person who turns his attention to language learning and language teaching. To him, learning a language practically always means primarily learning the "words" of that language. He just cannot realize that even if he could memorize all the "words" in the largest dictionary of a language, and knew only that part of the language, he could not understand a single utterance. Important as the words with their lexical meanings are, they are by no means the only essential meanings in the symbols and devices of a language.

We have in English at least four very important kinds or levels of meaning.

a. First there is, of course, the lexical content of the various words--the words as listed and defined in a dictionary. In the sentence "The old man killed the little bear," the dictionary does tell us the kind of beings to which the words man and bear refer. It will explain the particular type of action for which the word kill is a symbol. And it will give us some notion of the qualities included in the meanings of such words as old and little. This is however practically all the help the dictionary can give. It does not tell us whether old is to be taken as a characteristic of the man or of the bear; or whether the bear or the man or both are little. The dictionary cannot tell us whether, in this particular sentence, the man or the bear performed the action.

b. The second type of meaning is thus syntactical. The positions in which old and little stand in relation to man and bear give us the essential meaning that it is the man that is old and the bear that is little. The fact that the old man precedes the word killed and that the little bear follows that same word killed conveys the meaning that the man rather than the bear performed the action. Here syntactical meaning absolutely essential to any understanding of the utterance is expressed by the word order.

c. A third type of meaning is carried by the forms of the words--morphological meaning. The form of the word man (in contrast with men) and the form of the word bear (in contrast with bears) signals the fact that there was but one man and but one bear. In similar fashion the form of the word killed indicates the fact that the action has already occurred. It is not now in process nor projected for the future.

d. A fourth type of meaning is carried by the pitch contours with which the words are spoken. Even single words constitute very different utterances when spoken with different intonations. The single word fire pronounced suddenly with a voice pitch starting especially high and ending low, Fire , becomes a vigorous summons, pointing out in insistent fashion that there is a blaze concerning which it is necessary to beware. On the other hand an utterance of the same word which begins on a low pitch and ends high, Fire , simply asks a question whether there is indeed a blaze which needs attention.

In the mastery of one's native language, however, the growing control of lexical meanings has been a much more conscious process than the control of syntactical, or morphological, or

[1] Edward Sapir, Language, p. 234.

intonational meanings. It is the "words," therefore, with their dictionary meanings that receive the attention in the popular discussions of language, and in the thinking of the ordinary layman when he considers the language barriers to international cooperation. As a result, our journals contain many naïve proposals for an "easy" overcoming of these language barriers between those of different speech. Two such proposals of recent appearance are the following.

"I would suggest that in the initial stages men of different nationalities having no knowledge of a language common to all would be enabled to converse together if a code existed in which the words (and phrases connected with these words) of each language were arranged alphabetically and numbered consecutively. Thus a foreigner arriving in Moscow or Rome with no knowledge of the local language would be able to make his meaning clear to a national by giving the latter the equivalent Russian or Italian number covering the word or phrase he wished to convey. The foreigner's word code book or chart would only require to have in it the words and numbers of his own language and the corresponding numbers in the other languages, the numbers serving as a cross-reference."[2]

"A second proposal is that of 'a systematic sign language,' not the signs of 'the deaf and dumb language,' but 'one of the Indian type where every sign is the equivalent of a spoken word and related by pantomime to the meaning it bears.... If such a sign language was developed, every 'word' in it would appear natural to all nationalities alike. Signs, rapidly learned and remembered, would be simple and concise, and less ambiguous than any spoken language. Teaching such an international sign language...would be a simple matter. There would be no pronunciation difficulties and it could be easily conveyed to everyone with motion picture films and television. A vocabulary for 2000 'words' already exists for such a language, and it could be mastered in a month."[3]

Proposals such as these arise out of a thoroughly mistaken and inadequate conception of the nature of language and the mode of its operation to make communication possible. We have already stressed the fact that a language is much more than the words themselves and that communication demands the use of several types of meaning in addition to that which can be expressed by dictionary definitions. We need now to turn to the "words" themselves, for here, too, many of the popular views rest upon several false assumptions.

The first of these assumptions--one which is inherent in both the proposals quoted above, and one which underlies many of the naive schemes for getting on in a foreign language--is that the "words" of diverse languages are simply different sets of symbols for the same things. Many people assume not only that a language consists solely of the words that can be recorded and defined in a dictionary but also that each of these words has an exact equivalent in every other language. They take for granted that each word refers to some fact of reality about which every individual has had essentially the same experience. From this point of view all that is necessary for the mastery of a second language is to learn a new name for each particular item. If one could only memorize these new names he would, they believe, have at once an ability of expression in the second language equivalent to that which he has in his native language. Supposed parallels sometimes offered are the Morse Code, or the hand signals of the deaf and dumb. Those who offer such parallels do not realize that although one has learned a new set of sound symbols in the Morse Code, or a new set of hand signals, he is still using the structure as well as the "words" of his own native language, and not a new set of symbols to be compared even with the "words" of a foreign language.

As a matter of fact practically no words of one language, except highly technical words, ever cover exactly the same areas of meaning and use as those of another language. For the

[2] New York Times, letter to the Editor under date of March 11, 1944.

[3] The American Weekly, 1943.

English word table there is the Spanish word mesa; but this word mesa is not used in many of the situations in which the English table is used. Mesa is not used for a "table of figures" or a "table of contents," or for a "time table." On the other hand mesa is used in many connections for which we do not use the word table, as for the "landing of a staircase," or for an "executive board." No simple Spanish word--or German word, or French word for that matter--covers the various uses of our English word time in such expressions as:

"What time is it?"
"We had a good time."
"This is a good time to speak."
"They consulted a time table to find out the times of the trains."
"They made good time in the race."
"The watch kept good time."
"That is ten times better."
"He was the best author of his time."
"His doctrine did not fit in with the times."
"We run on standard time."
"He worked late to make up his time."
"They receive time and a half for Sunday work."
"These plays do not observe the unity of time."
"The picture was a time exposure."
"The director of the orchestra beat time vigorously."
"The music is in compound, not simple, time."
"Time hangs heavy on the idle."

In English we speak of "the foot of the mountain" or "the mouth of a river;" in many languages to use the words for the human foot and for the human mouth in such connections would seem illogical and absurd. In general, we must always take for granted that there is never a complete one-for-one correspondence between the words, especially the commonly used words, of one language and those of another. The small two-langauge dictionaries thus give a very false impression of the total relation of the words of the languages they represent, and often betray the unwary student who approaches a new language by way of word for word translation.

The second of the assumptions underlying the popular views of the words of a language is that a "word" (i.e., a vocabulary entry in a dictionary) is a single meaning unit. As a matter of fact, the actual number of clearly separable senses covered by most of the commonly used words in English is enormous. Very few words have only one meaning; usually they have from fifteen to twenty. The total number of different meanings recorded and illustrated in the Oxford English Dictionary for the first five hundred words of the Thorndike Word List is 14,070; and for the first thousand it is nearly 25,000.[4] The native speaker of a language uses the "words" in this great range of meaning without any consciousness of the diversity of the senses in the various contexts unless some friction appears in the communication which focuses his attention upon the differing uses. Examples of this multiplicity of separate meanings for a single vocabulary entry or "word" appear on every hand. The word mark carries a different meaning in each of the following sentences.

"He shot but missed the mark completely." (Target)
"Before he shot he overstepped the mark." (Boundary)
"His boots made marks on the polished floor." (Scratches)
"There is an interrogation mark after the word." (Symbol)
"This lighthouse is an important mark for pilots." (Guide post)
"His marks were always high in school." (Grades)

[4]See Fries and Traver, English Word Lists, pp. 80-86.

Similarly the words back and count have quite distinct meanings in the following sentences.

"The man's back was broken in the accident."
"At the back of the house there is a small garage."
"Many of the books had broken backs."
"There is a glossary in the back of the book."
"In the room there were two chairs, one without a back."

To "go back to the door" may mean either to go "to the rear" to the door for the first time, or to "return" to the door again. To "back a horse" may mean to "make it go to the rear," to "mount it and ride it," or to "bet on it to win in a race."

"The children counted to a hundred by fives." (Said the numbers)
"The children counted their money at the end of the day." (Found the total)
"There were ten of us, counting the children." (Included in the total)
"In such matters the children did not count." (Were not considered)

To live "in the country" may mean to live in the "territory of a particular nation" or to live in a "rural" district. The specific action designated by such a common word as run is quite different in each of the following.

"The man was running, not walking."
"The chauffeur left the engine running when he parked the car."
"The watch was running about a minute fast each day."
"The trains were running over the temporary bridge that had been hastily constructed but they were running on time."
"The vendors at the fair were running a profitable business."
"The two turtles were running an exciting race."
"Only two candidates were running in the last election."

On the whole the number and variety of meanings which the commonly used "words" have, far exceed our belief even after our attention has been called to the facts. Without a great deal of painstaking analysis of the quotations we just don't believe that the Oxford Dictionary can be right in recording 69 numbered meanings for the verb come, 94 for go, 97 for make, 91 for take, and 126 for the verb set, in addition to 47 for the noun set. With only a little consideration, however, we are driven to the conclusion that we must not assume that any "word" is a single meaning unit.

The third of the assumptions underlying the popular views of the "words" of a language is that there is a "real" or basic meaning for each word and that all other meanings or uses are either figurative or illegitimate. The real or true meaning of the word insect, it is asserted, is cut-in, and, therefore, correctly applied only to those kinds of bugs which, like the wasp, have the head joined to the abdomen by a very slender connection. The "true" insect seems thus to be notched or nearly cut in two.

"Aggravate is misused by many persons ignorantly, and, in consequence, by many others thoughtlessly, in the sense of provoke, irritate, anger.... An insult may be aggravated by being offered to a man who is courteous and kindly, as it may be palliated by being offered to a brute and a bully. But it is no more proper to say in the one case that the person is aggravated, than in the other to say that he is palliated."[5]

[5]Richard Grant White, Words and Their Uses (Houghton, Mifflin Company, 1871), p. 88.

We are told that awful means "awe-inspiring" and must not be used in any other sense; that balance is the "difference between two sides of an account--the amount which is necessary to make one equal to the other;" to use it in the sense of "rest, remainder, residue, remnant, is an abomination."

Those who accept this assumption of a "real" or basic meaning for each word seek to establish or discover the "true" meanings of words and have turned to "the" dictionary and other products of "authority," away from the only source of real knowledge and enlightenment--the actual usage of the people who speak the language.[6] What, for example, is to be accepted as the "true" meaning of the word fireman? Is it the member of a fire department whose business it is to extinguish fires? Or is it the one who tends or feeds fires on a locomotive? Is the "true" meaning of horn the hard, pointed projections on the heads of certain hoofed animals or is it a certain kind of wind instrument in a band? Is the real or true meaning of the word key an instrument by which the bolt of a lock is moved, or the solution of a problem or puzzle, or the pitch or tone of one's voice, or a finger lever on a piano, or a system of tones based on their relation to a tonic or keynote?

As one examines the various meanings of words, he finds, first of all, that some meanings are more frequent than others. Very often it is the most frequent meaning of a word that comes to be regarded as the basic meaning. For the word key the meaning "an instrument by which the bolt of a lock is moved" seems to be the most frequent in Present-day English and may, in a way, be regarded as the basic meaning. This meaning, however, was not the earliest meaning of the word key in English, nor is it the one from which the other senses are derived. The determination of the most frequent meanings of the "words" in the English vocabulary[7] has certainly more practical value than the setting up of so-called real or true meanings on the basis of authority or a priori reasoning.

An examination of the various meanings of words will reveal, second, that some meanings are historically earlier than others. Sometimes it is these historically earlier meanings that are regarded as the basic meanings because other meanings derive from them. Very often it is assumed that concrete meanings precede and provide the basis for abstract extensions of meaning. Historically, however, the reverse often occurs. For the word key, for example, the more abstract meaning "a solution or explanation" preceded the concrete meaning "an instrument for moving the bolt of a lock." The earliest use of a word does not always occur most frequently. The earliest sense of the word lace in English is that of a "noose or snare," a sense that continues, somewhat, first in our own word necklace and then in the lace by which we fasten our shoes. The meaning of of "openwork figured tissue made from fine thread" arose later but has now become very frequent. Corn, which earlier was a general name for grain, has become in the United States the name for a specific grain, "maize," In Scotland, corn usually means "oats," and in England, "wheat." Many earlier meanings of common words have disappeared from use. A villain was formerly only a "farm-laborer"; a knave was originally a "boy," later a "servant"; to spill was a general term meaning to "destroy" and had no special relation to liquids. In the Old English rendering of the parable of the ten virgins five are described as dizzy. This word then meant "foolish," and silly meant "blessed" or "good." The history of the various meanings of the words of our vocabulary is interesting and often provides an understanding of the relation between the various meanings, but it does not furnish a sound basis for determining any real or basic meaning for a word in Present-day English.

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[6] Somewhat typical of this view is the following statement: "There is a misuse of words which can be justified by no authority, however great, by no usage, however general...usage does not justify that which is essentially unreasonable." Richard Grant White, Words and Their Uses, p. 21.

[7] This project has been attempted by Professor E. L. Thorndike. See the description by Irving Lorge, "The English Semantic Count" in Teachers College Record, XXXIX (October, 1937), pp. 65-77.

The only true and correct meanings of words therefore are the situations in which they are used. A "word" consists of a sound, or a combination of sounds, that has become conventionalized in a culture or a linguistic community, that is commonly used in certain situations, and that stimulates certain responses in a hearer belonging to the same community. The dictionary maker, or anyone who wishes to determine the meaning of a word in a scientific way, will observe and record as many instances of its use as he can. The record will necessarily contain all the essential features of the contexts (the situations) in which the word occurs. The editors of the Oxford English Dictionary had available nearly six million quotations upon which to base their conclusions concerning the meanings of the words they treated.[8] The "definitions" they give are thus simply summary statements identifying and describing the important features of the situations in which the "words" have been used. Attention usually centers, however, upon some one aspect of the situation in which a word is used, and this aspect becomes the prominent feature of its meaning in that context. In early uses of the word land as a verb, attention centered upon the passing from what was "not land" (the deck of a ship) to what was "land." Attention has more and more shifted from the end of the action to the action itself so that now one can speak of falling from a cliff and landing in the water. When one uses head in such a context as "a head of cabbage," it is the shape which is the dominating aspect of the experience that has made a connection with the material unit, a cabbage. When one uses head in such a context as "the head of a department," it is the head as the chief or dominating part of the body. From a practical point of view, the various separate dictionary meanings of a word are the particular aspects of the situations which have been prominent in the attention of the users of the word. For the native user of a language, the word, as a symbol, is so much a part of the very texture of his thought that he exercises great freedom in turning attention upon any of the many aspects of the situation in line with the pressing needs of his thinking. Every practical situation is different, and thus the response--the particular use of a word in any situation--may always border on semantic variation. Only historical study can reveal whether any particular aspect of the experience has been prominent in attention before. For the foreign speaker of a language, who learns this new language as an adult, the words as stimuli probably never function with anything like the same fullness and freedom they do for a native.

Sometimes, in the discussion of the meanings of words, it is forgotten that we are dealing with linguistic forms--symbols that derive their whole content and their limitations of meaning from the situations in which they are used. We seek definitions or statements of meaning in terms of the essential nature of the thing for which the word stands, and ignore the restrictions of the precise areas in which the native speakers of the language employ the word. The word water is thus said to mean a particular substance, H_2O, with certain elements and reactions as described by the chemist. But the word water as used by native speakers of English is used in a much narrower range of situations than that to which the chemical formula applies. Water as a word is applied to H_2O only within a certain range of temperature. For the form it takes below 32° Fahrenheit (0° Centigrade) English uses the word ice; and for the form it takes at a temperature above 212° Fahrenheit (100° Centigrade) English uses the word steam. For the form in which it falls from above the earth English uses the words rain, or snow, or hail. For other forms there are the words fog, and mist, and cloud. For bodies of it lying still, English uses various words depending upon the size of the body--puddle, pool, pond, lake, sea, ocean. For flowing bodies there are the words

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[8]The following statement from the Preface to Volume I of the Oxford English Dictionary describes the approach used.

"It was proposed that materials should be collected for a Dictionary which, by the completeness of its vocabulary, and by the application of the historical method to the life and use of words, might be worthy of the English language and of English scholarship. With this in view, it was resolved to begin at the beginning, and extract anew typical quotations for the uses of words, from all the great English writers of all ages, and from all the writers on special subjects whose works might illustrate the history of words employed in special senses, from all writers whatever before the 16th century, and from as many as possible of the more important writers of later times."

rill, brook, creek, stream, river. In dealing with words it is necessary not only to remember that a single vocabulary item may be used in a variety of situations and thus have many separate meanings, but also to keep in mind that the range of the situations in which a language uses a particular word is likely to be arbitrarily limited and thus a variety of different words will be used for what a scientific analysis would reveal as the same substance in essence. No two languages will present the same analysis of the situations in either of these respects, and as a result, the words of one language will practically never have exact equivalents in another language. Any attempt, therefore, to approach the meanings of the words in English as a foreign language through a process of tying or relating the new word in English to a "word" in the native language will hinder and may even thwart the effective mastery of the new vocabulary.

An efficient practical approach to the various problems of gaining a real control of the "words" of English must begin with a recognition of the fact that the vocabulary items are of various kinds, and that these various kinds of items demand separate description and different treatment. The classification into four groups which follows is a practical one made for the purpose of emphasizing those particular features which are essential for teaching and learning English but often overlooked by text book writers and by teachers, to the confusion of the student. The various groups, therefore, will contain some of the same vocabulary items, but this overlapping should not obscure the differing aspects of their use which account for their listing in two groups.

1. First there are the "function words," those words which, although some of them may have also full-word meaning content, primarily or largely operate as means of expressing relations of grammatical structure. These include the so-called auxiliaries, prepositions, conjunctions, interrogative particles, and a miscellaneous group consisting of the words for degree, for generalizing, the articles, etc. The important auxiliaries include not only the words usually listed as making the forms to parallel the various inflections of the verb in Latin--have with the past participle to indicate completed action, be with the past participle to form a "passive," shall and will to express a future, and may, can, must, might, could, would, and should to make an optative or a subjunctive mood. They include also do used in questions and negatives, get, in a variety of uses, keep for repetitive or continued action, as well as other uses of be and have which have no parallel in the inflected verbal system of Latin.[9]

The important preposition-adverbs, the function words used with substantives, not only include the nine already indicated as being most frequently used--at, by, for, from, in, into, of, on, to, and with--but also some twenty others that express grammatical relationships in situations such as those of place (behind, in front of, over, under, above, below, beside, between, beyond, around), of direction (through, into, out of, toward, away from, up, down, across), of time (before, after, during, since, until), and of comparison (like, different from, as...as...than).

The important conjunctions, the function words used with word groups, include the twelve most frequently used--and, that, which, if, as, but, so, who, when, while, what, where--and a few others which, in addition to their signalling a grammatical function, express such relationships as time (after, before, since, until), cause (for, because, since), purpose (in order that, so that), comparison (as...as,...than), concession (although), condition (unless, whether), conclusion (therefore).

Other important function words are the interrogative particles (who, whose, which, what, when, where, why, how); the articles (the, a, an), degree words (more, most), the generalizing particle (ever), and special uses of there, it, and one.

2. The second kind of vocabulary items consists of the "substitute" words, those words which represent not individual things or specific actions, but function as substitutes for whole

[9] For a survey of the function words, used with verbs see C. C. Fries American English Grammar, Chapter VIII, pp. 128-198. For those used with substantives, Chapter VII, pp. 108-127. For those used with adjectives and those used with word groups, Chapter IX, pp. 199-246.

form-classes of words.[10] The word you can stand for the particular John Smith to whom I happen to be talking, but it is not limited in its reference to John Smith. It can stand for the name of any one that is addressed. It functions thus as a substitute word for any substantive expression that designates a hearer. One group of these substitutes consists thus of those that represent substantive noun expressions. In this group are the "personal" pronouns (I, me, we, us, you, he, him, she, her, it, they, them, my, our, your, his, its, their, mine, ours, yours, theirs), the "indefinites" (anyone, anybody, anything, everyone, anywhere, everybody, everything, everywhere, someone, somebody, something, somewhere), and the "negatives" (none, nobody, nothing, nowhere). There are also those that include quantity or number (each, both, all, some, any, few, many, several, much, one, ones, two, etc.)

In addition to these substitutes for substantive noun expressions the word do provides a substitute for any verb expression that has just been mentioned, as, for example,

"They work just as well as the others do."
"They work just as well as the others did."
"They will work just as well as the others did."
"They worked just as well as the others usually do (did)."
"They have worked just as well as the others do (did)."

After a very limited list of verbs such as think, say, tell, do, seem, appear, hope, believe, fear, guess, reckon, the word so functions as a substitute for a whole predication that has just been stated.

"They think John is hurt but I don't think so."
"They think he is coming but he didn't say so."
"He really is careless and I told him so."
"They asked me to write it and I shall do so."

Because of their practical usefulness the substitute words of a language are likely to occur very frequently. They do in English. They are not, however, easy for a foreigner to master. As Bloomfield says, "In detail [the circumstances under which a substitution is made] differ greatly in different languages; in speaking a foreign language, we have great difficulty in using the proper substitute forms."[11]

3. The third kind of vocabulary item consists of those that are distributed in use according to such grammatical matters as the presence or absence of a negative.

"They have some."
"There are some here."
"I wrote some letters yesterday."

"They don't have any."
"There aren't any here."
"I didn't write any letters yesterday."

"He can speak Spanish and she can too (also)."
"He can't speak Spanish and she can't either."

"I went to Detroit and John did too."
"I didn't go to Detroit and John didn't either."

"It is eight o'clock and the boy has begun to study already."
"It is eight o'clock and the boy hasn't begun to study yet."

[10] For a discussion of words of this kind see Leonard Bloomfield, Language (Henry Holt and Company, 1933), Chapter 15, pp. 247-263.

[11] Bloomfield, op. cit., p. 248.

"Has the game begun already? I thought we were early."
"Hasn't the game begun yet? I thought we were late."

"John learned Spanish many years ago. He speaks it still."
"He doesn't speak it any more (any longer)."

"Mr. Barton moved to New York a year ago. He still lives there."
"He doesn't live there any more."

Some words do not have a counterpart for negative use. In certain grammatical structures they appear only with an affirmative statement. The word quite, for example, in some situations as a word of degree modifying an adjective is used in both affirmative and negative sentences.

"The coffee is quite hot." [Quite, intensifier, somewhat equivalent to very]
"The coffee isn't quite hot." [Quite, somewhat equivalent to completely, or entirely]
"The man is quite ready."
"The man isn't quite ready."

But this word quite as a modifier of an adverb is largely confined to affirmative statements. It does not have the range of very. There is, for example, no negative counterpart of the following sentences with quite.

"I understand quite well."
"He walked quite rapidly."

4. The large body of "content" words constitutes the fourth group of vocabulary items and the chief material usually considered when the vocabulary of a language is discussed. These are the words that function as symbols for the phenomena which we react upon as the world of reality about us--symbols for "things," for "actions," for "qualities."

"...if language is to be a satisfactory means of communication...we must have objects, actions, qualities to talk about and these must have their corresponding symbols in independent words or in radical elements."[12]

The body of "content" words of our language is our analysis of "reality." It is not logical, it is not consistent, it is not a scientific analysis of external nature. It is rather a practical analysis of the phenomena of life as experienced by the users of our language through the ages. The analysis resulting from their experience has not only been incorporated in the words of our language, but the language itself now provides the channels through which present speakers approach and analyze their experience.

"It is almost as though at some period in the past the unconscious mind of the race had made a hasty inventory of experience, committed itself to a premature classification that allowed of no revision, and saddled the inheritors of its language with a science that they no longer quite believed in nor had the strength to overthrow."[13]

"The chief intellectual classifications that constitute the working capital of thought have been built up for us by our mother tongue. Our very lack of explicit consciousness in using

[12]Edward Sapir, Language (1921), p. 98.

[13]Sapir, op. cit., p. 105.

language, that we are employing the intellectual systematizations of the race, shows how thoroughly accustomed we have become to its logical distinctions and groupings."[14]

"We cut nature up, organize it into concepts, and ascribe significance as we do, largely because we are parties to an agreement to organize it in this way--an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is, of course, an implicit and unstated one, but its terms are absolutely obligatory; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees...it [this fact] means that no individual is free to describe nature with absolute impartiality but is constrained to certain modes of interpretation even while he thinks himself most free.... We are thus introduced to a new principle of relativity, which holds that all observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated. This rather startling conclusion is not so apparent if we compare only our modern European languages,.... When Semitic, Chinese, Tibetan, or African languages are contrasted with our own, the divergence in analysis of the world becomes more apparent; and when we bring in the native languages of the Americas, where speech communities for many milleniums have gone their ways independently of each other and of the Old World, the fact that languages dissect nature in many different ways becomes patent. The relativity of all conceptual systems, ours included, and their dependence upon language stand revealed."[15]

In English, these content words fall roughly into three classes--Class I, the words for "things," Class II the words for "actions," Class III the words for "qualities." In general from the point of view of experience, the words of Class I (the words for "things") represent sets of phenomena that seem to endure with some stability, such as chair, book, hat, stone, water, paper, knife, food, blood, in contrast with the words of Class II (the words of "action") which represent sets of phenomena that seem to change or be in process, such as sit, read, cover, lift, drink, write, cut, eat, bleed. No sharp boundaries set off the words of Class I from Class II from the point of view of experience and the criterion of "duration" or stability. We must add the consideration that these words are vocabulary items in linguistic frames and thus include in Class I not only the clear words for "things" but all those words that the language treats in the same way that "thing" words are treated; that is, for example as the beginning points (the "subjects") or the ending points (the "objects") of grammatical constructions. Likewise Class II must include not only all those words that clearly represent the changing phenomena of actions but also all those words that the language treats in the same way as it does "action" words; that is, for example, as "predicate verbs."

The words for "qualities," that make up Class III of the content words, express judgments, and the precise meanings shift with the various "things" to which the "quality" word is attached as a "modifier." In fact these words can be said to have no meaning except in relation to the particular objects to which they are attached. What, for example is the meaning of fast, of soft, of tall? "Fast" time for a swim of a hundred yards is fifty-one seconds; but "fast" time for a foot race of the same distance is ten seconds. "Fast" time for a mile run by a man is just over four minutes; "fast" time for a mile run by a horse is two minutes; "fast" time for a mile by a passenger train is forty seconds; and "fast" time for a mile by an airplane is eight seconds. A "soft" wood yields much less to the pressure of the fingers than a "soft" cushion. A "soft" metal has a very different quality from a "soft" peach, "soft" butter, a "soft" voice, or even a "soft" pen point. A "tall" letter on a printed paper may be four inches high; a "tall" child may be four feet; a "tall" man six and a half feet: a "tall" building eight hundred feet.

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[14]John Dewey, How We Think, pp. 174, 175.

[15]Benjamin L. Whorf, "Science and Linguistics," in The Technological Review (Massachusetts Institute of Technology), vol. XLII (April, 1940), pp. 5, 6.

The Class I content words in English include

a. Simple forms, such as leg, arm, eye, pencil, ink, book, earth, water, star, food, life, clothes, box, son, sand, king, girl.

b. Compound forms such as goldfish, door-knob, foolscap, football, birthday, thanksgiving, hair-brush, railroad, headache, foot-stool, earthquake, pickpocket.

c. Words for "actions" used in grammatical structures as "thing" words are used. In most instances these words appear in special forms which characterize their "thing" word use.[16] As a matter of fact, not only are there many separate vocabulary items included in these words, there is also a considerable variety in the patterns of forms in which these items may be grouped. Examples of some of these patterns of form for "action" words used as "thing" words are:

1. arrival, refusal, denial, acquittal, dismissal, portrayal, reversal, approval, espousal;
2. closure, departure, failure, erasure, mixture, pleasure;
3. delivery, discovery, forgery, mockery, recovery, flattery;
4. acceptance, acquaintance, admittance, annoyance, appearance, assurance, attendance, deliverance, entrance, hinderance, insurance, performance, rememberance;
5. abasement, accompaniment, accomplishment, achievement, adjournment, advertisement, amusement, agreement, employment, nourishment, punishment;
6. deformity, disability, obscurity, perplexity, security;
7. admission, allusion, ascension, cohesion, collision, conversion, decision, derision, elision;
8. appendage, breakage, drainage, leakage, marriage, usage;
9. growth, health, stealth;
10. blessing, daring, dwelling, dressing, feeling, gambling, gathering, knitting;
11. believer, catcher, dancer, helper, hinderer, knitter, maker, reader, teacher, writer;
12. accountant, applicant, assistant, claimant, disinfectant.

d. Words for "qualities" used in grammatical structures as "thing" words are used. Examples of some of the patterns of form for "quality" words used as "thing" words are,

1. goodness, brightness, happiness, iciness, slipperiness, smoothness, blackness, stillness, closeness, badness, bigness, sweetness, kindness, thickness, sickness;

[16] It is frequently asserted that, in English, words can be used in any function without any change of form. This holds true only of a comparatively limited number of our total vocabulary items, for the majority of our words show some difference of form for a difference in function. But of especial importance for the teacher or the learner of English as a foreign language is the fact that very rarely do such words have anything like the same range of meaning in two functions. There are a very few in which no tremendous difference exists, as in to jump and a jump, to push and a push; but in most of the instances the semantic range of such words in differing functions is quite different. Paper, for example, when used as an "action" word, to paper, is in common use largely confined to the process of putting paper on the walls of a room. To "milk" is usually an extracting process only; to "stone" is to throw stones at an object; to "water" is to give water to something; to "dust" is most frequently used for removing dust from something; to "bottle" is to put something into bottles. For many common "thing" words no simple "action" use of the same form exists, as for hair, lung, thigh, skull, wrist. For a sketch of the variety of English forms see Herbert Koziol, Handbuch der Englischen Wortbildungslehre (Heidelberg, Carl Winter, 1937). See also, Edward L. Thorndike, The Teaching of English Suffixes (Teachers College, Columbia University, 1941), and Bernard Bloch and George L. Trager, Outline of Linguistic Analysis (Linguistic Society of America, 1942), pp. 62-67.

2. activity, purity, reality, cruelty, equality, falsity, certainty, loyalty, security, sincerity, frailty, complexity;
3. truth, wealth, warmth, depth, breadth, width, length, strength.

The Class II content words in English include

a. Simple forms, such as run, walk, fall, go, come, throw, see, write, read, live, break, rule, send, spend, eat.[17]

b. Compound forms, especially those like the following, call up, go over, look out, look after, get on, give in, give out, come about, look up, get over, see about, bring up, run up, bring on, take up, put on, put off, put up with, make out, make up, blow up, break in, break up, care for, come across, draw up, hold out, turn up, wait on, write out, write up.

c. Words for "things" used in grammatical structures as "action" words are used, such as the following with special forms.

1. besiege, bewitch, behead, becloud, befriend;
2. enjoy, enrage, enrapture, enslave, ensnare, entangle, enthrall, enthrone, entitle, entrain, entrance, entrap, entrust.

d. Words for "qualities" used in grammatical structures as "action" words are used. Some of the patterns of form for these words are

1. soften, harden, brighten, cheapen, ripen, sicken, shorten, deepen, darken, quicken, slacken, thicken, weaken, roughen, stiffen, freshen, loosen;
2. enrich, enlarge, enable, endear, embitter;
3. enlighten, enliven.

The Class III content words in English include

a. Simple forms, such as true, false, long, short, cold, warm, rich, poor, tough, smooth, yellow, red, happy, old, young, new.

b. Words for "things" used in grammatical structures as "quality" words are used. Some of the patterns of form for these words are

1. misty, dirty, dusty, glassy, hairy, bony, messy, chilly, lengthy, baggy, gloomy, rainy, snowy, sunny;
2. manly, gentlemanly, stately, kingly, fatherly, motherly, kindly, beastly, brotherly, friendly, lovely, daily, costly, heavenly, fleshly, yearly, leisurely;
3. childish, mannish, bookish, heathenish, fiendish, freakish;
4. national, colonial, causal, cultural, conditional, detrimental, brutal, ancestral, ceremonial, cynical.

c. Words for "action" used in grammatical structures as "quality" words are used. Some of the patterns of form for these words are,

1. broken, swollen, written, fallen, eaten, ridden, frozen, chosen, spoken, taken, risen, grown, known, seen;
2. learned, blessed, hated, aged, admitted, wanted, suspended, opened, cured, prolonged;
3. running, jumping, living, falling, walking, going, cutting, biting, striking, searching, passing;

[17] See footnote 16 above for comments on the limitation of "thing" words, with no change of form, used in grammatical constructions as "action" words.

4. dependent, inherent, pertinent, coherent, consistent, observant;
5. laughable, usable, readable, loveable, allowable, enjoyable, suitable, profitable, adoptable.

We have then, in English, the four different kinds of vocabulary items we have just described--"function" words, "substitute" words, words with "negative and affirmative distribution," and the large body of "content" words. Before attacking the problems of dealing with the meanings in the three classes of "content" words, let me indicate the distribution of our various kinds of vocabulary items through the four stages of the learner's progress in the mastery of English.

The first stage of that progress extends from the beginning to the mastery of the fundamentals of the structure and the sound system. For this stage, all the matters to be learned are for automatic production as well as for instant recognition. In the matter of vocabulary items this stage of learning must include the chief items (nearly all, in fact) of the first three kinds --"function" words, "substitute" words, and words with "negative and affirmative distribution." All the word lists agree upon the inclusion of the chief items of these three groups, whether the lists were built upon frequency counts or upon some logical principle of selection.[18] These words play a large part in the structural operation of English and must, therefore, not only be included in any minimum list of vocabulary items to be learned but also be part of the lessons which constitute the first stage of that learning process. In the matter of the choice for this period of the fourth kind of vocabulary items, the "content" words, the published lists vary greatly. The following two considerations seem pertinent and have guided the selection of "content" items for the materials of the English Language Institute. First, there must be enough "content" words to operate the structures that are being practiced and also to represent the chief features of the sound system. The choice of any names or "thing" words necessitates the inclusion also of the words for the characteristic "actions" done by or with these "things," and of the words for the chief "qualities" of these same "things." Whatever the context chosen for practice materials leading toward the mastery of the patterns of English, all three types of content words must necessarily appear in adequately natural sentences. Second, the most easily handled contexts for the first stage of this learning are those of the situations, the immediate environment, in which the language is being studied. The content words of these contexts can readily be made to connect themselves directly with the experience of the student, rather than with the words of his native language. In this first stage, no effort is made to cover the particular environment completely, but enough content terms in each context are chosen to set up real conversation--statements, questions, and requests--and some discussion, within the language frames to be mastered during this time.

For the second stage, the vocabulary items chosen should still consist of those that must be learned for production. The situations included, in addition to those of the essential immediate experience in which the language is being learned, are those of some of the chief areas of living--the house, with its furniture; time, including the phrases used in respect to the hours of the day, the months, the seasons, and the weather; food, including both the places in which food is served and the necessary utensils; the parts of the body and clothing; and the descriptive words for physical characteristics such as size, shape, color, weight, and flavor. For productive use at this stage, the vocabulary items should still be strictly limited and include only the most useful items. Usefulness here is not necessarily determined by frequency of occurrence in the speech of native users of the language, although frequency is quite definitely a factor of usefulness. It is at this stage that "cognates" with careful handling can be helpful. In the common vocabulary of Spanish, for example, there are many words which come from the same source as English words. Most of these English words were borrowed from Old French during the thirteenth and fourteenth centuries and others came directly from Latin. In English many of them suggest a somewhat learned level of expression which they do not suggest in Spanish, but they are useful for the

[18] See C. C. Fries and Aileen Traver, English Word Lists, pp. 74-80, for the degree to which seven of the important word lists overlap.

beginner, for there are at least a thousand that in some uses parallel similar uses in Spanish. These, if introduced in the contexts of their frequent parallel uses, are easy forms for Spanish speaking students to remember and produce. Special practice must be given, however, so that in each case their special range of use is connected with experience, not equated with the Spanish word.

For the third stage, vocabulary mastery for recognition is extended more completely over the general areas of experience covered during the second stage, indicated above, on a very limited productive level. For the choice of the particular items to be included here, frequency of use constitutes the chief criterion and thus the various types of "word counts" which we have had for English are helpful. Of the frequency counts those for kindergarten children furnish the content words of ordinary living that do not appear in print. Other counts, based on published books need to be supplemented by materials of a colloquial nature. The advertisements of the large catalogs of mail-order houses provide the names for many of the things that are common in the lives of the mass of our population. After the mastery of the fundamental structures and the chief features of the sound system, it is essential that the student become familiar with the most frequent words in the ordinary lives of English speaking people and with those particular "meanings" and uses in which they most commonly occur.

For the fourth stage, the choice of special areas of experience is necessary. No one can master the total vocabulary used by the speakers of a language; and after one has passed through the three stages of vocabulary mastery indicated above, circumstances will compel him to grow in the control of the vocabulary of certain special areas rather than in others. Even in our native language this is true. Unless, for example, one has had some experience in the various sports concerned, he is not likely to know the meanings of the words in the following group.

1. sacrifice hit, Texas leaguer, double steal, three hundred hitter, drop, liner.
2. fast break, back board, dog shot, hook pass, free throw.
3. safety, shovel pass, touch back, drop kick, clipping.
4. butterfly stroke, scissors kick, short course, medley, push-off.

Unless he has had some experience with business and finance he will probably not know the situations in which the following words are used.

acceptance, commercial paper, line of credit, protest, funded debt, net worth, blue sky laws, flier, bear market, pyramiding, short-selling.

In the area of government and politics likewise, the one who has not had special experience would probably not know the meanings attached to the following words.

whip, spoils system, lame duck, franking, log-rolling, rider, open-door, merit system, pocket veto, straight ticket.

Thus, for the fourth stage of the student's learning, attention is centered upon the typical vocabulary items of the special fields in which he will be active. For those who speak one of the languages of western Europe, those technical words that come from Latin and Greek usually create no problem. These words usually occur in somewhat similar forms in the students' own native languages. Difficulties arise rather with the more common words of English that have taken on quite specialized meanings in the several areas in which they are used. The words in the above groups are typical in that practically all of them are very common in other contexts and thus mean "something" (not the very special meaning of the particular area) to all English speakers. Only by the experience of using these words in the discussion of matters connected with the particular fields involved will these special meanings become familiar.

We come now to the problems of describing and teaching the meanings of the three classes of content words--the words for "things," for "actions," and for "qualities." We have insisted above that translation, or word equivalents, seldom furnishes the best method of indicating

meaning and we go as far as we can in a monolingual approach. The method of formal definition--of indicating the class of things to which an object belongs and then pointing out the characteristics which differentiate it from other members of the class--this method, as usually employed, does not completely meet the needs of either the native speaker or the foreigner seeking "meanings." We have tried to be much more descriptive of the nature and range of the situations in which the native users employ the word and have not sought the so-called "essence" of the thing to which a word is applied. We seek rather to list the distinctive characteristics of the various situations in which the words are used. Here again we believe that significance lies in contrasts and we would attempt to apply to the study of meanings, their analysis and description, the methods that have proved fruitful in the other aspects of language study.

The kinds of distinctive features that characterize the situations in which "thing" words are used differ from those that characterize the situations for "action" words, and both sets differ from those for "quality" words. For "thing" words the distinctive features are usually such matters as characteristic purpose or use, characteristic behavior or action, special relation to others, size, shape, age, sex. Typical examples of "thing" words for situations that can be described in accord with these distinctive features are the following.

1. With characteristic purpose or use as distinctive features (usually words for inanimate "things")--fan, seat, pump, clock, rake, handle, bed, key, roof, stove, door, house, pin, purse, handkerchief, flat iron, needle, garter, prison, eye glasses, pen, razor, clothing, comb.
2. With characteristic behavior or action as distinctive features (usually words for animate "things")--brute, thief, coward, author, treasurer, carpenter, soldier, laborer, librarian, physician, chemist, judge, linguist, tramp, choir, usher.
3. With a special relation to others as a distinctive feature, boss, maid, chauffeur, chaperone, queen, president, employer, employee, chairman, bride, teacher, uncle, cousin, mother.
4. With size as a distinctive feature,--
   a. splinter, chip, board, plank, beam;
   b. puddle, pool, pond, lake;
   c. ripple, wave;
   d. pamphlet, book, tome;
   e. path, road, highway;
   f. village, town, city;
   g. chapel, church, cathedral;
   h. rill, brook, creek, river.
5. With shape as a distinctive feature,--
   a. stool, chair;
   b. mitten, glove, gauntlet;
   c. cap, hat, turban, fez, helmet;
   d. canoe, punt, rowboat, launch;
   e. sulky, buggy, carriage, barouche.
6. With age as a distinctive feature,--
   a. child, boy, youth, adult, man, kitten, puppy, colt, kid, infant, gosling, baby, sapling, tadpole.
7. With sex as a distinctive feature,--
   a. boy, girl;
   b. man, woman;
   c. male, female;

d. father, mother;
e. brother, sister;
f. son, daughter;
g. uncle, aunt;
h. rooster, hen;
i. ram, ewe;
j. bull, cow;
k. husband, wife;
l. bride, groom.

It will be immediately evident that the kinds of grouping here illustrated are not mutually exclusive, for some items need description from more than one point of view. Thus father, mother; and uncle, aunt fall into the class of those words for situations in which a "characteristic relation to others" is a distinctive feature, but they also have "sex" as a further significant distinction. So also a "chair" has a distinctive feature of "use" as well as one of "shape" and another of "size." The various classifications indicated here simply furnish guides to the distinctive features that need attention in any descriptive statement of the "meanings" of Class I or "thing" words.

For Class II or "action" words the distinctive features are usually such matters as the direction of the "motion," its speed, its duration, its intensity, the maker of the "motion," the position of the body that moves, the medium in which the "action" takes place. Typical examples of "action" words for situations that can be described in accord with these distinctive features are the following.

1. With the direction of the motion as a distinctive feature, come, go,[19] stoop, enter, dive, soar, push, pull, twist, spin, blow (with breath), arrive, depart, beckon.
2. With the speed of the motion as a distinctive feature,--saunter, walk, run, race; turn, spin; dive, fall.
3. With the duration of the motion or action as a distinctive feature,--glance, look; breathe, sigh; grunt, groan; bark, howl; chop, cut; wink, hop.
4. With the intensity of the motion or action as distinctive features,--call, shout, shriek; look, peer; toss, throw, hurl; drink, gulp; hear, listen; pop, explode.
5. With the maker of the motion or the nature of the thing that acts as a distinctive feature,--kick, punch, nod, step, wink, kneel, slap, stamp, whistle.
6. With the position of the body that moves or acts as a distinctive feature,--dive, jump, stand, lie, sit.
7. With the medium in which the motion or action takes place as a distinctive feature,--swim, fly, wash, skate, dig.

Here again as in the case of the Class I or "thing" words the groupings illustrated are not mutually exclusive and many items need description from more than one point of view. These classifications furnish guides to the distinctive features that need attention in descriptive statements of the "meanings" of Class II or "action" words.

For the words for "qualities" the descriptive analysis must consider other significant features. Words of this kind express judgments on a rough scale of opposites, cold, hot; small, large; or with several points on the scale as in cold, cool, warm, hot, or dry, moist, damp, wet.

[19] The motion indicated by these two words, come, and go, may be considered from the point of view either of the speaker or of the one addressed. I may say "I'm going to New York next week," or, if I am addressing a resident of New York, I may say "I'm coming to New York next week."

As indicated above, the precise nature of the "quality"--the range, for example, of the temperature to which the judgment cold is applied--will differ greatly with the contexts. Judgments are made with reference to the usual qualities of the "things" named, in accord with the experience of the speaker. Thus "cold hands" will usually be of a much higher temperature than "cold water," and a "cold day" of January in Michigan will probably be of a much lower temperature than a "cold day" of July.

Although most of these judgment words for "qualities" occur in rough two point scales, as in drunk, sober; urban, rural; smooth, rough; dark, light; small, large; rich, poor; tight, loose; broad, narrow; long, short; dull, sharp; straight, crooked;[20] there are various types of "degree" words that make it possible to add other points to any scale. Thus we may have not only short and long but very short, short, long, very long; not only shut and open but tight shut, shut, open, wide open; not only slow and fast but dead slow, and pretty fast, and awful fast. In the matter of colors the scale in English has a great many points with separate words for each and also a variety of degree modifiers.[21] Even in respect to what seem to English speakers "primary" color divisions, such as red, orange, yellow, green, blue, violet, different languages vary greatly with respect to the gradations of the color spectrum included in the particular words.

Not infrequently the same vocabulary item is a member of two scales. Examples are:

old--young	hard--soft	short--long
old--new	hard--easy	short--tall
		low--tall

Failure to recognize the two scales in which an item occurs often leads foreigners into such errors as "a short building," "a young dress." For the native speaker these common items in two scales sometimes provide the basis for such semantic extensions as "a soft job."

The analysis and systematic description of the distinctive features of the situations in which the content words of our vocabulary are used do provide the "meanings" that have to be mastered and a method of explaining those meanings without resorting to translation or word equivalents. But the teaching and learning of vocabulary content must not proceed as if these meanings were items of information to be memorized. The material of our analysis and systematic description must be built into contexts of whole utterances for practice in real and representative situations. Context controls the meaning. The word spring in the following sentence can mean several very different things in different contexts. "We hunted a long time before we found a good spring." If the situation is that of furnishing a bed-room, the word spring means one thing; if the situation is that of repairing a watch, the word spring means something quite different; and if the siutation is that of being thirsty on a hot dusty walk in deserted country, the spring means something different from either of the others. And because context thus controls meaning we believe in teaching vocabulary items always in context. In the early stages of the language learning, there are many phrases and sentences to be practiced as complete wholes in the situations in which they are useful. These contain but few new content items at any one time. Thorough control and the feeling of confidence in the use of a limited number of items makes for more progress than an uncertain acquaintance with a large number of words. The thorough control that we desire comes from the hearing and productive use of these words in many clear contexts. New words are often

[20] In addition to the many pairs of words that indicate the ends of such judgment scales, there are the opposites formed by derivative prefixes such as regular, irregular; legal, illegal; moral, immoral; kind, unkind; handy, unhandy; clear, unclear; pleasant, unpleasant; human, inhuman; tasteful, distasteful.

[21] See Webster's New International Dictionary, 2nd Edition (G. & C. Merriam Company, 1934), pp. 528, 529 and especially inserts between these two pages. Some of the more than a hundred common names for colors there recorded are auburn, carmine, cerise, coral, emerald, flesh, hazel, ivory, magenta, maroon, pink, rose, tan.

presented in "defining" sentences--sentences in which the situation and the words already known give sharp outlines to the part of the context carried by the new word.

"My address is 426 Ingalls Street, Ann Arbor, Michigan. I have lived there for several months."

"John works in a bank. For that work he is paid fifty dollars ($50.00) a week. At that rate he earns about two hundred dollars ($200.00) a month."

"Yesterday the temperature was 70° Fahrenheit. Today it is 80°. The temperature has risen ten degrees since yesterday."

Often "substitute frames" furnish a simple device for the introduction or the practice of new words. Such "frames" are sentences of the same pattern and general context, in one part of which it is possible to substitute a variety of words of the same class all of them fitting the context. For example, the answer to the question "What is he wearing?" makes a frame in which the words for each of the articles of clothing can be used. Substitute frames also provide a way of introducing groups of words for differentiations in the same area of experience.

"There was considerable moisture on his clothes from the _____ through which he was passing."

Here suitable substitutions are such words as fog, mist, dew, cloud, rain.

"The boy _____ a stone through the window." Here some substitutions are threw, tossed, hurled, handed.

For the problem of many diverse "meanings" for the same "word" we employ the opposite of the "substitution frame." Instead of keeping the context constant and changing the word we provide a variety of contexts for the same "word" or vocabulary item--enough so that the distinctive features of the various situations become clear and the area of negligible variation marked out. For the word "board" there are such varied sentences as the following.

"He bought several half-inch-thick boards, about three feet long and four inches wide, in order to make a suitable box."

"A small tax increase was voted by all the boards of supervisors."

"Lodging is quite cheap but board is expensive for nearly all the food has to be brought in by wagon."

"We went on board the ship at about ten o'clock."

For the word make there are such contexts as the following.

"He bought some boards in order to make a bookcase."

"The students had to make their own beds each day."

"He worked late in his study because he had to make an important speech in the House the next day."

"Do not delay me or you will make me late."

"We hurried as fast as we could but we did not make the early train."

"He is a steady worker and will make good in his profession."

In dealing with vocabulary content or "meanings," context is of fundamental importance and should constantly be stressed. From the discussion above it should be clear that contexts are of two kinds. First there is the verbal or linguistic context--the structural frame in which a word

occurs. "I have a cold today," and "It is cold today" provide two different "linguistic" contexts for the word cold. But there is also the physical context or situation in which an utterance is made. "It is cold today" has the same "linguistic" context whether uttered in July or in January but an entirely different "physical" context. In fact, the difference of physical contexts in this instance would definitely change the meaning of the word cold as measured by temperature. This matter of physical context in connection with mastery of the vocabulary content of a foreign language needs much more discussion and will furnish the material of the next chapter.

CHAPTER V

CONTEXTUAL ORIENTATION

"Everything that we have so far seen to be true of language points to the fact that it is the most significant and colossal work that the human spirit has evolved--nothing short of a finished form of expression for all communicable experience."[1]

Our language is an essential part of every portion of our experience; it gets all its meaning from our experience, and it is in turn our tool to grasp and realize experience. Every language is thus inextricably bound up with the whole life experience of the native users of that language. The linguistic forms of my language "mean" the situations in which I use them. For me to be thoroughly understood, therefore, the hearer must in some way grasp completely the "situations" as they stimulate my utterances. Complete and thorough understanding between two speakers of the same language is much more difficult to attain than we usually realize; but to attain any such understanding between speakers of different languages involves many more and much greater difficulties. Hence the need for what I have called "Contextual Orientation" in order to understand and to be understood in a foreign language.

In the earlier chapters of this book I have stressed the need for valid techniques in the descriptive analysis of the sound system and of the structural system of the language to be learned. Here I would press the necessity of a sound technique for "contextual orientation." The so-called "knowledge of the life of the people" must not be just an adjunct of a practical language course--something alien and apart from its main purpose, and therefore casual and haphazard. A thorough mastery of a language for practical communication with real understanding demands a systematic observation and recording of many features of the precise situations in which the varied sentences are used. Such a systematic observation and recording must be minute and sympathetic, not for the purpose of evaluation in terms of one's own practices, or of finding the "quaint" customs, but in order to understand and to feel and to experience as fully as possible. Knowledge about the life, the customs, the mores of the people is not enough. Of course information, as accurate and as complete as possible, furnishes the first step, but information and knowledge are not in themselves understanding and it is understanding at which we aim. The goal of language as a communicative art is akin to that of all artistic effort--vivid imaginative realization.[2]

"Scientific truth is the fidelity of a description to the external objects of experience; artistic truth is sympathetic vision--the organization into clearness of experience itself."[3]

This sort of vivid imaginative realization of the situations which stimulate the utterances of other speakers of my own language is by no means easy. I can come near to an

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[1] Edward Sapir, Language, p. 235.

[2] There is a tremendous difference between an historical outline of the second half of the sixteenth century which lists all the important facts, and Scott's Kenilworth. The first may be much more accurate in detail and more complete in the range of items included; but no amount of memorizing of these facts would give one the "feel" of the late sixteenth century, the vivid imaginative realization of that period, that he has after a reading of Kenilworth. The artist would carry a keen sensitiveness into every part of experience and then try to grasp and possess that experience through the expressive values of some communicable medium.

[3] De Witt H. Parker, The Principles of Aesthetics (Silver, Burdett and Company, 1920), p. 41.

understanding with such a speaker on many occasions because not only are we using the "same" linguistic forms (forms which we have both grown up with), but also because we have probably had much experience in common, in that somewhat similar physical arrangements of life, customs, activities, attitudes, and ideals, characterize the communities in which we have lived. The public schools, for example, in our various communities have much more in common than do our schools with those of foreign countries. To be specific, in most communities of this country the word for teacher would signify, for boys six to ten years of age, a woman rather than a man. In many foreign countries the opposite would be true.

If one wishes really to master a foreign language so that he may understand with some completeness the native speakers of that language, he must find some substitute for the kind of background experience he has in his own language. He cannot again become a child and grow up in another community in which the foreign language is native, and probably can never enter completely into the meanings of a foreign language as they function for the native speaker of that language.[4] He can, however, set himself the task of attaining as complete a realization as possible of the common situations in which the language operates for the native speaker.[5] To do so he must be extremely sensitive to impressions of the specific things of the environment in which the language is spoken and he must be really interested in the details of the whole life-experience of the people--as individuals, not the people as a mass. Too often our observations and our records of the "life" of the speakers of a foreign language lack perspective. We learn simply that a particular song is sung by the natives of the country but neglect to find out the precise occasions on which it is sung and by what groups, and seldom can we make real all the general feeling which its many repetitions on these occasions must have for the native. We learn that a certain sport such as swimming is common in the foreign country, as it is here, but we neglect to find out the precise conditions concerning its practice, which are usually bound up both with particular conventions concerning "modesty" and with the controlling ideas concerning cleanliness and infection. To some foreigners who come to us, the practice in most of our indoor pools, of men and boys swimming nude, is shocking. To gain perspective, to try to enter into the whole range of experiences that the native speakers of the foreign language have grown up with--the experiences that give content and meaning to their "words"--one should systematically note and check such matters as the following.

1. For the child.

The places and times of play.

The particular games played and the spirit and noise with which they are played. [Children in the United States seem to me much noisier on the playground than those of England, for example.]

The attention given to the development of the physical skills of the child.

The stories that are told to the child at various ages and the pictures that illustrate those stories. [The "comics" of the Sunday newspapers, for example.]

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[4] "It is quite a mistake to suppose that an English speaking person's command of French or German is psychologically in the least equivalent to a Frenchman's or a German's command of his native language. All that is managed, in the majority of cases, is a fairly adequate control of the external features of the foreign language. This incomplete control has, however, the immense advantage of putting the native speaker and the foreigner on a footing of approximate mutual understanding, which is sufficient for the purpose desired."

Edward Sapir, "The Case for Constructed International Languages," Actes de Deuxième Congrès International de Linguistes, page 87.

[5] Much of what I shall say here assumes that the foreign language is being learned in the foreign country in which it is spoken. If a foreign language is to be studied in the native linguistic environment of the student, then the pertinent materials and experiences must in some way be systematically supplied.

The songs that are sung to him and those he is taught to sing.

The first schools he attends and the teachers of these schools. The segregation of the sexes in these schools. The teachers--men or women. Age groups.

The formulas of address used by the child--to parents, to companions, to teachers, to adult strangers. Age and circumstances of beginning use of "polite" forms. Methods of acquisition.

2. For youth.

The stories and novels they read. The usual types of conduct portrayed in favorable or unfavorable light. Kinds of illustrations.

The songs sung and the occasions on which singing is done.

The modes of recreation. Sports and games. Attitudes toward participation in sports. Differences for sexes.

The attention given to physical development and physical skills--swimming, gymnastics, etc.

The schools with their curricula and activities. "Subjects" of study and "credits." Frequency and function of examinations. "Required" studies and "electives." Divisions of "elementary" and "secondary." Common core of experience. Separation of the sexes. Kinds of teachers, their education and training. Discipline and freedom. Amount of detailed direction and areas of independent action. Boarding schools. Dormitories and regard for privacy.

The social relations between the sexes among youth, conventions of "modesty." Areas of supervision and freedom. Precourtship social practices. Courtship and marriage.

Youth and their relations to parents and to teachers. Formulas of language used to each group. Introductions and leave takings.

Work experience--formal, incidental. Remuneration and allowances.

3. For adults.

The types of employment. Preparation for and initiation into positions of work. Initiative, areas of free choice, supervision. Remuneration and security. Outlook for "advancement" and responsibility and attitude of workers toward remuneration scale and "advancement."

Social distinctions, caste divisions. Occasions for class mixture. Consciousness of class levels or class separations in parents, in children, and time and methods of realization. Language differences of social class levels.

Language formulas and usual stereotyped utterances in various roles of social contacts. The clerks in the stores and customers. The mistress and maid. The casual meeting on the street, informal teas, formal receptions. To hostess and host.

Motions and gestures in various social situations, with greetings and leave takings. Shaking hands--how frequently; who extends hand first? Introductions. Differences of ceremoniousness in different social groups.

Drinking songs, "popular" songs, "folk" songs. Community singing. Customs in theaters --ushers, tips, programs, signals of beginning of performance, intermissions. Conduct of audience. Social positions of actors, musicians, athletes.

Religious practices. Holidays and festivals and how celebrated.

Profanity and expletives. Tones and gestures accompanying various ejaculations. Occasions of use and attitudes of various groups.

The clothing appropriate for various occasions. Kinds of hats for men and women, and when worn? Differences of rural and urban districts. Style of support for men's trousers and removal of coats in public.

The meals--when, how many, what? Seating at meals. Practices with and without servants. Signals.

The practices accompanying eating. Spoken formulas. Methods of using eating utensils. ["American forks" are quite noticeable in Europe.] Water with meals. Tea, coffee, wine, beer, cocktails, liqueurs. Attitudes toward various beverages. "Soft drinks."

Types of buildings and uses of various parts. Typical furnishings for each. Materials of building. Modes of heating. Plumbing and mechanical "conveniences." Bathing and conventions of "cleanliness"--tubs, showers, "running" water. Privacy.

Funerals and disposal of the dead. Conventions of mourning.

Tabus, especially verbal. Limitations of certain utterances. Areas of "silence."

Differing practices in various seasons of the year--those dependent on climate and physical features of country and those that are "conventional." [Desirability, therefore, of living in foreign country throughout complete cycle of the year.]

The matters listed here are by no means all that must be carefully observed, repeatedly checked, and experienced in order to build up the context for the use of a foreign language. They will, however, furnish suggestions of the range of details that deserve attention. In all this observing one question should always be asked--"Is the particular item that has been observed an individual accident or an essential part of the mode of living?" Not all actions are equally significant. One can observe a football game understandingly--or a tennis match, or a diving competition--only if he knows the whole pattern of the contest sufficiently well to give attention to the significant matters and ignore those that are free and incidental. In our observations of the "life" of the speakers of the language we seek to learn, we must arrive at some conception of the "patterns of living" as a basis upon which to classify and evaluate the particular items we note, just as we seek the distinctive features of the "sound system" among the innumerable differences of individual sounds.

Just as, in the matter of linguistics, we have come to assume that "One is not able to understand any fact of language without having regard to the system in which it appears," so also in the matter of the "life" of a community we accept the view that "experience" is a "whole" in which each part affects all the rest; and, therefore, if we would "understand" any part, we must try to grasp the patterns of the whole context.

"In narrating history, you are speaking of what was done by men; in discoursing of laws, you are seeking to show what courses of action, and what manner of dealing with one another, men have adopted. You can neither tell the story nor conceive the law till you know how the men you speak of regarded themselves and one another; and I know of no way of learning this but by reading the stories they have told themselves, the songs they have sung, the heroic adventures they have applauded. I must know what, if anything, they revered; I must hear their sneers and gibes; must learn in what accents they spoke love within the family circle; with what grace they obeyed their superiors in station; how they conceived it politic to live, and wise to die; how they esteemed property, and what they deemed privilege; when they kept holiday, and why; when they were prone to resist oppression and wherefore,--I must see these things with their eyes, before I can comprehend their law books."[6]

[6] Woodrow Wilson, Mere Literature, p. 11.

And the purpose of the struggle to build up this kind of insight into the life experience of a foreign people--this "study of words in cultural familiarity"--is to provide the conditions in which these "words," the "utterances," of that language may provide the means of real understanding.[7] These words and utterances will then not be simply matters of "remembered knowledge" but they will stimulate for us much more of the same situations they do for the native speaker, and these situations will be more vividly realized. It must be quite obvious that such a contextual orientation in a foreign language has considerable to offer in furnishing a more objective basis for regarding our own language and life, but its fundamental value is in the direction of "understanding" through the foreign language. Only in so far as such contextual orientation is achieved is the foreign language really "mastered," and on no less terms can there be real "understanding" between those who speak different tongues.

[7] In the Intensive Course of the English Language Institute, a major function of the English House is to provide for the contextual orientation of the student.

APPENDIX

STEP-BY-STEP PROCEDURE FOR MARKING LIMITED INTONATION WITH ITS RELATED FEATURES OF PAUSE, STRESS, AND RHYTHM[1]

STEP ONE: Treat the selection to be marked as matter-of-fact conversation.[2]

The placement of intonation curves varies widely with the attitude with which a speaker responds to the different circumstances in which he finds himself. It is necessary, therefore, to agree on that attitude, with its corresponding intonation sequences, which is most useful in the widest variety of situations in which students of English are apt to find themselves. The intonation sequences of a matter-of-fact attitude in a conversational situation seem to be more widely useful to beginners than those sequences which accompany vehemence, plaintiveness, didacticism, oratory, drama, lecture, or oral reading.[3]

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[1] This material was prepared by Dr. Kenneth L. Pike, the author of the book The Intonation of American English. Dr. Aileen Traver and Virginia French have contributed generously to the phrasing of the statements as they stand here.

[2] Most of the illustrations used to demonstrate the various steps in the marking of intonation are taken from the following passage. It is taken from Robert Nathan's Portrait of Jennie, but it has been changed in some details in order to fit our needs.

Jennie wanted to hear about Gus and his taxicab. She thought he must be very rich to have a cab of his own. "Do you think some time he'd let me ride in it?" she asked. "I've never ridden in a taxicab.

"But I've been in a hansom, once, with mother in the Park; the driver sat up on top, and had a high hat."

She told me that Emily was going away to boarding school.

"Who's Emily?" I asked.

"Emily's my best friend," she said. "I think perhaps I'll go with her. It's a good school, really, called Rose Hall, but it isn't famous. It's on a hill, and you see the river, and Emily says they go out every autumn and pick the crops. I don't want to go very much, but mother says I should, and anyway, Emily's going...I'll miss you, Eben."

"I'll miss you, too, Jennie," I said. "Will you pose for me before you go?"

"I was hoping you'd say that," she answered. "Yes, I will."

"Will you come tomorrow, then?"

But she looked away, and her face took on a puzzled expression.

"I don't know," she said. "I don't know if I can."

"The day after?"

She shook her head. "I'll come as soon as I can," she answered; and that was all she would say.

She had been watching my face, and now she held out the box of crackers to me. "Here," she said. "Take one. Then you won't feel so bad." I burst out laughing at myself, at both of us; and she laughed, too.

But presently she grew serious again, and asked, "Are you sad, Eben? You used to be, didn't you?"

I asked, "When was I sad?"

"You were sad the first time I saw you."

I said, "Well, I'm fine now. I was scared that night I met you. I felt as though I were lost."

When I thought about that night, the same scared feeling came back to me. But it lasted only a moment and then it was gone. And we were back again, in my room, with the yellow-tinted walls, and the grey snow outside, and my pictures spread out around me. "No," I said. "I'm not lost. Why should I be?"

[3] In other words, if the intonation sequences of oral reading are taught, they are useful only when one reads aloud, and are not at all natural in a conversational situation. On the other hand, when one reads in the manner of conversation, the reading becomes much more alive, interesting, and meaningful to the listener.

All material to be marked with limited intonation sequences for student practice, therefore, will be treated as matter-of-fact conversation no matter whether the material itself be exposition, dialogue, narrative, or argument, and regardless of the special attitudes which otherwise might be adopted more readily by a native speaker using unlimited sequences.

To maintain a matter-of-fact conversational manner as you work with the material, imagine that you are saying each sentence spontaneously to a listener, and not reading it. Look up from the paper on which the selection is written and repeat the whole sentence aloud without looking back at the script. If certain lines still seem to be "read" rather than "spoken," get someone to serve as a listener and say each line aloud to him just as though you were talking informally together.

STEP TWO: Draw a bar at all pauses; the material between two bars is a "rhythm unit."

a. Pauses usually occur after end-punctuation, that is, after periods, semi-colons, colons, question marks, and exclamation points.

Jennie wanted to hear about Gus and his taxicab. / She thought he must be very rich to have a cab of his own. / "Do you think some time he'd let me ride in it?" / she asked. /

b. Pauses frequently occur within a sentence. They may coincide with commas, as indicated by the author of the selection, but not necessarily.

"But I've been in a hansom, / once, / with mother in the Park; / the driver sat up on top, and had a high hat." / ... "They go out every autumn / and pick the crops."

c. Indicate pauses between conversation indicators and the quoted material. This tends to insure that the material within the quotation marks will be treated as actual conversation and not as conversation that is being read.

"Who's Emily?" / I asked. /

"Emily's my best friend," / she said. /

I asked, / "When was I sad?" /

d. Parenthetical and appositional material is frequently set off by pauses, but not necessarily. Mark pauses around such material only if they occur in your pronunciation.

*Dutton, / my good friend, / that is a desperate condition. / [4]

*There's a church-- / it's a very beautiful one-- / on the other edge of town. /

"It's a good school, / really, / called Rose Hall." /

Note: If two people are marking the same script, working together, they will differ somewhat on the number and the placement of the pauses. Many, though not all, of these differences can be eliminated if both workers remind themselves to treat the material as matter-of-fact conversation. Wide variations occur only when one or both workers have shifted attitude, or have shifted from a conversational to a reading manner.

[4] Material marked with an asterisk is not taken from the adaptation of PORTRAIT OF JENNIE. It has been added in order to provide additional illustrative material.

STEP THREE: Place a stress mark ['] before the accented syllable of each content word of two or more syllables, and before each content word of only one syllable.

Note: In content words of two or more syllables, the stress marks will of course occur on the accented syllables as indicated in the dictionary.

Content words are as follows:

nouns

principal verbs

(i.e., verbs which do not stand in auxiliary position before other verbs)

adjectives

adverbs of time, place, and manner

demonstratives

interrogatives

indefinite pronouns

When I 'thought about 'that 'night, the 'same 'scared 'feeling 'came 'back to me. But it 'lasted 'only a 'moment and 'then it 'was 'gone. And we 'were 'back a'gain, in my 'room, with the 'yellow-'tinted 'walls, and the 'gray 'snow out'side, and my 'pictures 'spread 'out around me. "No," I 'said. "I'm not 'lost. 'Why should I 'be?"

a. Check to be sure you have not placed a stress mark before any function word.

Function words are as follows:

pronouns (personal, reflexive)

auxiliary verbs

prepositions

connectives (conjunctions, relative pronouns, etc.)

articles

adverbs of degree

Observe that function words are not stressed in the above passage.

STEP FOUR: Place a small circle before any syllable that receives special attention.

"Special attention" is the result of emphasis or contrast, of adding a new idea in running discourse, or of logical selection or highlighting of ideas. Any word, whether function word or content word, can receive special attention.

Ⓞ'Jennie 'wanted to 'hear about Ⓞ'Gus and his Ⓞ'taxicab. / She 'thought he must be very Ⓞ'rich to have a 'cab of his Ⓞ'own. /

"I 'think perhaps I'll 'go○with her." /

"○Yes, I ○will." /

Note: 1. Individuals vary in their choice of syllables which receive special attention; however, differences can be minimized by careful maintenance of a matter-of-fact conversational tone.

2. Usually only one or two syllables within a rhythm unit (that is, between two pauses) will receive special attention. Occasionally units will contain no syllables with special attention. Use centers of special attention sparingly.

"I've 'never 'ridden in a 'taxicab. / But I've been in a ⓘhansom. /

In the foregoing illustration, observe that no centers of special attention are marked in the first rhythm unit.

STEP FIVE: Prepare for intonation marking by lowering certain stress marks, as follows:

a. Lower the stress marks before the verbs have and be, even when they are in the position of principal verbs, unless they are centers of special attention.

But presently she grew serious again, and asked, " |'|Are you sad, Eben?"

"The driver sat up on top, and |'|had a high hat."

*Mary said that she |'|wasn't a nurse, but she ⓘ is.

b. Lower the stress mark on the second of two nouns, unless usage is otherwise. The stress frequently remains unlowered when the two nouns form a title or a name.

to 'boarding |'| school

but

*'ice 'cream

*'Owen 'Dutton

c. Lower the stress marks between the last circle in a rhythm unit and the following bar; that is, between the last syllable under special attention and the following pause.

ⓘ Emily's |'| going ... / I'll ⓘ miss you, |'|Eben. /

But ⓘ presently she 'grew ⓘ serious a |'| gain. /

d. Lower the stress marks between any two circles, that is, between any two syllables with special attention, within a rhythm unit.

But ⓘ presently she |'| grew ⓘ serious again. /

She 'told me that ⓘ Emily was |'| going a |'| way to ⓘ boarding school. /

e. Lower the stress marks in very short conversation indicators.

*"Where are you ⓘ going?" / she |'| asked. /

Note: In order to insure a conversational style in place of a reading style, it is permissable to lower other stress marks in addition to those indicated above. Lower the following stress marks only if and when you naturally do so in your pronunciation of the syllables in question.

1. Frequently it is permissable to lower the verb stress after a stressed subject and before another stress mark or center of special attention.

*'Jennie |'| visited the 'studio.

*'Jennie |'| asked for a ⓘ different one.

2. Frequently it is permissable to lower the stress marks on interrogative words and demonstratives that stand at the beginning of the sentence.

" |'| Who's ⓘ Emily?"

* |'| This is a ① book.

3. Frequently it is permissable to lower the stress marks on demonstratives when they precede adjectives.

* |'| This 'pretty 'little 'girl is my ① sister. /

4. Frequently it is permissable to lower the stress marks on the shorter words of time and place, such as here, there, now, then, again, never, already, etc., unless they are centers of special attention.

*'Jennie was |'| there at the 'studio when I ar ① rived. /

*We've |'| never ① been in New ① York. /

but

*He hasn't been ① there before. /

ALL LOWERED STRESS MARKS ARE HENCEFORTH ELIMINATED FROM CONSIDERATION AND WILL NOT BE INDICATED IN SUBSEQUENT STEPS IN THE MARKING OF INTONATION. HEREAFTER THE TERM "STRESS" WILL APPLY ONLY TO CENTERS OF SPECIAL ATTENTION AND TO UNLOWERED STRESSES.

STEP SIX: Indicate the chief grammatical divisions between stresses within a rhythm unit.

a. Draw one dotted bar at the point of the chief grammatical division between each two stresses within a rhythm unit, i.e., between centers of special attention, and between stresses which remain unlowered.

① Jennie ⋮ wanted to hear about ① Gus ⋮ and his ① taxicab. / She 'thought ⋮ he must be very ① rich ⋮ to have a cab of his ① own. /

Note: The dotted bars should occur only between each two stresses within a rhythm unit, never before the first stress in a rhythm unit, and never after the last stress or center of special attention in the unit. These dotted bars, at the chief grammatical divisions between stresses, occur at points where pauses may optionally occur, but which you did not indicate as such when you first established the pauses, Step Two.

b. Eliminate each dotted bar which occurs immediately after a stressed word of one syllable. (Parentheses around a bar will eliminate it, or it can be erased.)

...and 'pick (⋮) the 'crops.

She 'shook (⋮) her 'head.

c. Eliminate the dotted bars between very closely knit items; that is, between two nouns in labels and titles, between short adjectives and nouns, and after very short adverbs.

' Rose (⋮) 'Hall

*'Owen (⋮) 'Dutton

a 'high (⋮) 'hat

my ① best (⋮) ① friend

* a ① very (⋮) ① nice (⋮) ① boy

THE ELIMINATED DOTTED BARS WILL NOT BE SHOWN IN THE MARKINGS HEREAFTER.

We are now ready to mark the intonation curves, together with the voice pitch.

First we will mark the intonation on statements and on questions with interrogative words.

Second we will mark the intonation on questions that do not begin with interrogative words.

Third we will mark the intonation on conversation indicators.

STEP SEVEN: Mark intonation on questions with interrogative words, and on statements in the following manner:

a. Draw a line immediately above the content syllables which still retain stress (i.e., those on which stress has not been lowered), and on centers of special attention.

① Jennie ⋮ wanted to hear about ① Gus and his ① taxicab. / She 'thought he must be very ① rich to have a cab of his ① own. / "I've never ① ridden ⋮ in a ① taxicab." /

These lines indicate Pitch 2, and the beginning of the most important part of the intonation curves which we are marking.

b. After the last stress or center of special attention in a rhythm unit, drop the pitch line to pitch level 4, and continue the line to the pause.

1. Make the line slant if the drop occurs on a single syllable.

" ① Emily's ⋮ my 'best ① friend," / ....

'① Yes, I ① will."

But she 'looked a'way, / ....

*'What did she ① do? /

2. Make the line perpendicular if the drop occurs between syllables or between words.

① Jennie ⋮ wanted to hear about ① Gus and his ① taxicab. /

"I've never 'ridden ⋮ in a ① taxicab."

"She 'told me ⋮ that ① Emily was going away to 'boarding school."

* I 'guess I ① don't understand these things. /

"Who's ① Emily?" /

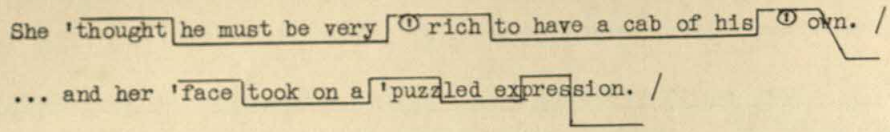
c. Drop the pitch line perpendicularly to Pitch 3 after stressed syllables that have a dotted bar intervening between them and a following stressed syllable, and continue the Pitch 3 line to the dotted bar.

with 'mother ⋮ in the 'Park. /

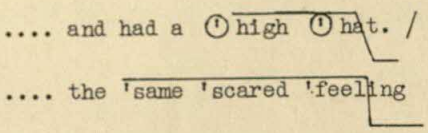
the 'driver ⋮ sat up on 'top. /

She 'told me ⋮ that 'Emily ⋮ was going away to 'boarding school. /

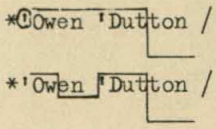
d. Drop the pitch line 2 to Pitch 3 after stressed syllables that have no dotted bar between them and the next stress, and continue pitch line 3 until it connects with the pitch line 2 over the following stressed syllable.



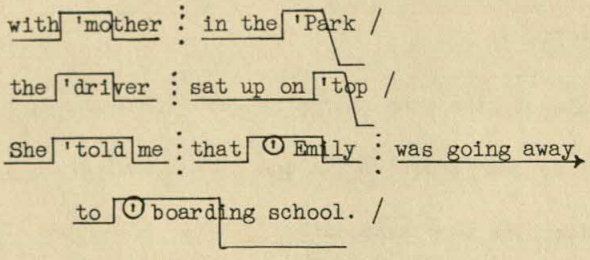
Note: 1. The intonation line need not be dropped to pitch level 3 when a stressed monosyllable immediately precedes another stressed word with no unstressed syllable intervening between the two.



2. On a series of closely knit items such as two stressed nouns (as in titles and labels) one may choose to continue Pitch 2 without dropping to Pitch 3 on an unstressed syllable between the two stressed ones. In other words, either of the two following markings is permissable.



e. Draw a pitch line immediately under all remaining syllables. This line gives Pitch 3 for the unstressed beginning of each intonation curve.



You will observe that the line which you have just drawn starts at the beginning of a sentence or immediately after a dotted or a solid bar, and continues and connects perpendicularly with the line over the following stressed syllable.

Note: 1. If the right hand margin of the page breaks an intonation line that ought to be continued, draw an arrow to indicate the fact that it should be continued. (See the last illustration immediately above.)

2. Be sure that the intonations which by now should be completely marked are broken only at dotted bars and at solid bars.

STEP EIGHT: Mark intonation on questions without interrogative words (i.e., on questions with inverted grammatical order, on questions with DO or DOES, and on statements that seem to be questions), in the following manner:

a. Draw a line indicating Pitch 3 under all stressed syllables in the question.

Note: If the very last syllable is stressed, draw the line only under the first half of the syllable.

"Will you 'pose for me / before you 'go?" /

"Will you 'come to'morrow, then?" /

"The day 'after?" /

b. On the final syllable before a solid bar (on only the last half of a syllable with stress or lowered stress) indicate Pitch 2.

"Will you 'pose for $\overline{\text{me}}$ / before you 'gō?" /

"Will you 'come to'morrow, ⌊'⌋ thēn?" /

"The day 'after?" /

c. Connect the Pitch 3 line with the Pitch 2 line before a bar, as follows:

1. If the last syllable before the bar is completely unstressed, that is, if it doesn't even show lowered stress, continue the pitch line 3 from the last stressed syllable in the rhythm unit and raise it to Pitch 2 perpendicularly.

"Will you 'pose for⌈me / ...?"

"The day 'af⌈ter?" /

2. If the last syllable before the bar is stressed, raise Pitch 3 to Pitch 2 with a slanting line.

"... before you 'go?" /

*Did you see her last ①night? /

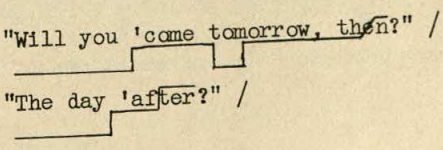
3. If the last syllable before the bar shows lowered stress, continue pitch line 3 from the preceding stressed syllable and raise it to Pitch 2 on the slanting line.

Will you come to'morrow ⌊'⌋ then? /

*Are you 'happy ⌊'⌋ here? /

Note: Although there is some individual variation in the extent of the pitch change (i.e., from 4 to 2, from 3 to 2, from 4 to 1 on the final syllable, and the manner of the glide), these variations can be minimized by maintaining a matter-of-fact, conversational tone.

d. Draw a line indicating Pitch 4 under the remaining unstressed syllables, breaking it only at dotted or solid bars.



"Will you 'come tomorrow, then?" /

"The day 'af⌈ter?" /

"Did you see her last 'night? /

"Will you 'come for'me / before you 'go?" /

Note: In the second rhythm unit within the same question, the unstressed syllables before the first stress may be either on Pitch 4, as in the rhythm unit before you go , immediately above, or if it is more natural for you, put them on pitch 3.

before you 'go? /

e. On short questions attached to statements, there are two permissable intonation curves. Mark such questions as you pronounce them.

1. "You're not and say more, / 'are you, Shea?" /

2. "You are going today, / 'area'n you? /

3. "You're not and say more, / 'are you, Shea? /

4. "You are going today, / 'area'n you?

Note: The 2-4 curve, which is marked on sentences 1 and 2 above, seems to indicate that the speaker is asking for confirmation, while the 2-3 curve marked in sentences 3 and 4 indicates that the speaker is asking for information.

OVER SIDE: Mark the intonation on the conversation indicators.

a. Conversation indicators which follow statements or questions with interrogative words are usually on Tone 4.

"I was hoping you'd say that," / she answered. /

"Who's 'Sally?" / I asked. /

b. Conversation indicators which follow questions without interrogative words (i.e., with inverted grammatical order, or with DO or DOES) or statements which seem to be questions, echo the end of the intonation curve of the question.

"Do you think some time he'd let me ⊙ride in/it?" / she asked. /

Note: These "echoes" are sometimes, but not necessarily, raised a pitch. That is, instead of a 3-2 curve:

/ she asked /

one may mark the pitch one step higher, on a 2-1 curve:

/ she asked /

c. Conversation indicators which precede statements, or questions of either type, are usually on Pitch 3, as follows:

I said. / "Well, I'm fine now." /

I asked. / "When was I sad?" /

The above step-by-step procedure has been necessarily detailed in order to provide a basis for the two simpler variations which follow. After a thorough mastery of the above steps, the person marking can greatly reduce the number of steps by combining the several processes into three or four.

Furthermore, the dotted lines used in the following optional methods have the advantage of indicating rhythm. That is, the syllables over or under which dots appear are relatively short, while syllables marked with solid lines are longer. In reading orientations that have been marked for intonation, it is extremely important not only to maintain pitch levels, but to maintain rhythm as well. Otherwise the result sounds highly artificial.

OPTIONAL METHOD ONE

Note: The advantage of this method of marking intonation is that it shows rhythm at the same time that it shows pitch and stress. The disadvantage is the same as that in the preceding method which uses the underdot line; that is, that every syllable shows a prominently indicated pitch instead of showing that the pitch is more or less vague and indefinite between the important parts of a curve.

STEP ONE: Mark the primary

"I'll miss you, too, Jennie," / I said. /

"Will you pass for me / before you go?" /

"Who's Sally?" / I asked. /

STEP TWO: Place a solid line on each syllable which you pronounce with a stress:

"I'll miss you, too, Jennie," / I said. / "Will you pass for me / before

you go?" /

"Who's Sally?" / I asked. /

STEP THREE: Put in the remainder of the curve, breaking it only at the point of grammatical division between the stresses, and at the pauses:

"I'll miss you, too, Jennie," / I said. / "Will you pass for me / before,

you go?" /

"Who's Sally?" / I asked. /

OPTIONAL METHOD TWO

Note: The advantage of this method of marking is that, in addition to showing rhythm, pitch, and stress, it also indicates important pitches with solid lines and dashes, while the unimportant pitches, which may be pronounced vaguely, are indicated only with dots.

STEP ONE: Mark the pauses.

"I'll miss you, too, Jennie," / I said. / "Will you pose for me /

before you go?" /

"Who's Emily?" / I asked. /

STEP TWO: Place solid lines on the stressed syllables.

"I'll miss you, too, Jennie," / I said. / "Will you pose for me /

before you go?" /

"Who's Emily?" / I asked. /

STEP THREE: Place two short dashes at the end of the intonation curve which is the last curve before a pause.

"I'll miss you, too, Jennie," / I said. / "Will you pose for me /

before you go?" /

"Who's Emily?" / I asked. /

STEP FOUR: Dot in the remainder of the curves, breaking the dotted lines at the chief grammatical divisions between stresses and at pauses.

"I'll miss you, too, Jennie," / I said. / "Will you pose for me /

before you go?" /

"Who's Emily?" / I asked. /

GENERAL NOTES

1. If you are in doubt, it is preferable to retain rather than to eliminate stress, although the more stresses eliminated, the more conversational the tone. In other words, a conversational style is characterized by few centers of special attention and by many repressed lexical stresses, while a reading style is characterized by many retained lexical stresses and fewer centers of special attention.

   A conversational style has relatively few intonation curves; a reading style has many intonation curves.

2. For a more natural effect, the following extensions are permissable:

a. It is always permissable to change a 2-4 curve to a 1-4, especially for the purpose of indicating surprise or some other sort of special emotion. Observe the difference in the effect of the two following markings.

1) a 2-4 curve: "Who's ⌈① Emily?" / I asked.

2) a 1-4 curve: "Who's ⌈① Emily?" / I asked.

b. For quietness, or detachment, and for parenthetical material, it is permissable to change 2-4 to 3-4.

1) a 2-4 curve: "Who's ⌈① Emily?" / I asked. /

2) a 3-4 curve: "Who's 'Emily?" / I asked. /

c. It is always permissable to change the pre-curve, which is usually 3, to 4 in order to indicate an exceptional lack of attention on the syllables marked with a 4 pitch and a resulting increase of attention on the neighboring stress.

1) Pre-curve on 3: "But I've been in a ⌈① hansom." /

2) Pre-curve on 4: "But I've been in a 'hansom." /

3. For special emphasis, greater intensity of stress may be indicated by a double stress mark.

*But I simply ⌈①① won't go in a taxi!

4. Very frequently a 2-4 curve before a pause that occurs within a sentence becomes 2-4-3. This occurs especially in exposition, less frequently in conversation.

"But I've been in a ⌈① hansom, / 'once, / with 'mother in the ⌈① Park." /

The selection from PORTRAIT OF JENNIE, completely marked for intonation, follows. (Adapted from PORTRAIT OF JENNIE, by Robert Nathan).

Jennie wanted to hear about Gus and his taxicab. / She thought he must be very rich to have a cab of his own. / "Do you think he'd let me ride in it?" / she asked. / "I've never ridden in a taxicab." /

"But I've been in a hansom, / once, / with mother in the Park: / the driver sat up on top, and had a high hat. /

She told me that Emily was going away to boarding school. /

"Who's Emily?" / I asked. /

"Emily's my best friend," / she said. / "I think perhaps I'll go with her. / It's a good

school, / really, / called Rose Hill, / but it isn't famous. / It's on a hill, and you see the river, / and Emily says they go out every autumn and pick the crops. / I don't want to go very much, / but mother says I should, / and, anyway, / Emily's going / ... I'll miss you, Eben." /

"I'll miss you, too, Jennie," / I said. / "Will you pose for me / before you go?" /

"I was hoping you'd say that," / she answered. / "Yes, I will." /

"Will you come tomorrow, then?" /

But she looked away, / and her face took on a puzzled expression. /

"I don't know," / she said. / "I don't know if I can." /

"The day after?" /

She shook her head. / "I'll come as soon as I can," / she answered; / and that was all she would say. /

She had been watching my face, / and now she held out the box of crackers to me. /

"Here," / she said. / "Take one. / Then you won't feel so bad." / I burst out laughing at myself, / at both of us; / and she laughed, too. /

But presently she grew serious again, / and asked, / "Are you sad, Eben? / You used to be, / didn't you?" /

I asked, / "When was I sad?" /

"You were sad the first time I saw you."/

I said, / "Well, I'm fine now. / I was scared that night I met you. / I felt as though I were lost." /

When I thought about that night, / the same scared feeling came back to me. / But it lasted only a moment / and then it was gone. / And we were back again, / in my room, with the yellow-tinted walls, / and the grey snow outside, / and my pictures spread out around me. /

"No," / I said. / "I'm not lost. / Why should I be?" /

Sample Lesson Materials from the Beginners' Text, INGLÉS POR PRACTICA

I. Pronunciation Materials from Lesson Five[1]

PRONUNCIATION PRACTICE

Comments

English has eleven vowel sounds that distinguish meaning in words. In most other languages there are fewer significant vowel sounds.

In general the vowel sounds in each of the following two groups are difficult for students to distinguish.

1. [i] [ɪ] [e] [ɛ] [æ]
2. [u] [ʊ] [o] [ɔ] [a]

Furthermore, the vowel sound [ə] is frequently confused with several of the sounds in the two groups, particularly with those of the second group.

Particular points of difficulty are the following:

1. [i] and [ɪ]
2. [e] and [ɛ]
3. [ɛ] and [æ]
4. [æ] and [a]
5. [a] and [ɔ]
6. [ɔ] and [o]
7. [ʊ] and [u]
8. [ə] and [ʊ]
9. [ə] and [o]
10. [ə] and [a]

a. The sounds [i] [ɪ] [e] [ɛ] [æ]

The teacher puts each of the following words, together with its equivalent in the students' own language, on the blackboard.[2]

[bit]

[bɪt]

[bet]

[bɛt]

[bæt]

---

[1] Unlike the materials for the Intensive Course, INGLÉS POR PRACTICA is designed for use in courses in which Pronunciation, Structure, and Vocabulary are taught in a single class hour. The samples given here are extracted from lessons which, in addition to the Pronunciation or Structure material covered by the sample, also contain material for other matters of English.

[2] It is advisable to translate the practice words for the students so that they will observe that a slight variation in the English vowel changes the meaning of the word. The English spelling (beet, bit, bait, bet, bat) is not important because the students will not need these practice words for their active vocabulary for some time. Neither is an accurate student pronunciation of the English [b] essential at this stage.

1. The class pronounces the list of words in unison, imitating the teacher.

2. Individual students pronounce the words.

3. The list is reversed, and pronounced: [bæt], [bɛt], [bet], [bɪt], [bit].

Comments[3]

1. Several of the English vowel sounds are pronounced as diphthongs when they occur in stressed syllables; that is, they are pronounced with "after-glides."

a. The vowel [e] is pronounced [e^i]

b. The vowel [i] is pronounced [i^i]

2. The mouth is nearly closed for [i] and opens a little for each of the succeeding sounds in the series; that is, the jaw is very high for [i] and lowers a little for each succeeding sound until it is very low and the mouth is quite wide open for [æ]. Students can observe this fact by watching the teacher pronounce the vowels in succession thus: [i] [ɪ] [e] [ɛ] [æ]. The tongue is in the front of the mouth for all these sounds.

3. In this series of vowels, the following sounds are particularly difficult to distinguish from each other.

a. [i] and [ɪ]

b. [e] and [ɛ]

c. [ɛ] and [æ]

b. Hearing Practice[4]

The teacher asks the following questions many times and in various orders until the students can hear the difference between the vowel sounds. The students answer in their own language.

What is a [bit]?

What is a [bɪt]?

What is a [bet]?

What is a [bɛt]?

What is a [bæt]?

c. Speaking Practice

1. The students pronounce the following series of sounds very rapidly, gliding from one sound to the next. Each series should be practiced several times.

[3] Comments describing the production of the sounds are provided for use when students have difficulty in producing the sounds through imitation alone.

[4] At this stage it is more important that students learn to hear accurately than that they learn to speak accurately. Accurate hearing is more than half the battle for accurate speaking. More time should be devoted, therefore, to this exercise than to the following one.

a.	i - e - æ	i - e - æ	i - e - æ
b.	e - ɛ - æ	e - ɛ - æ	e - ɛ - æ
c.	i - e - æ	i - e - æ	i - e - æ

2. The students pronounce the following series, being careful to make each sound distinctly different from every other sound in the series.

a.	i ɪ e	i ɪ e	i ɪ e
b.	i ɪ e ɛ æ	i ɪ e ɛ æ	i ɪ e ɛ æ

3. Individual students ask the five questions listed in HEARING PRACTICE, and the teacher answers in the students' own language and points to what they actually say. If the students say [bat] instead of [bæt], the teacher can, of course, tell them that the word [bat] is not on the board.

d. Hearing Test

The teacher pronounces one word in each of the following columns. The students put a check in their books after the word that she pronounces.

1. [bit] _____	2. [pæt] _____	3. [bin] _____
[bɪt] _____	[pɛt] _____	[bɪn] _____
[bet] _____	[pet] _____	[ben] _____
[bɛt] _____	[pɪt] _____	[bɛn] _____
[bæt] _____	[pit] _____	[bæn] _____
4. [kæn] _____	5. [lid] _____	6. [mæt] _____
[kɛn] _____	[lɪd] _____	[mɛt] _____
[ken] _____	[led] _____	[met] _____
[kɪn] _____	[lɛd] _____	[mɪt] _____
[kin] _____	[læd] _____	[mit] _____

e. Review Practice

The students read and pronounce the following words, imitating the teacher.

[i]	[ɪ]	[e]	[ɛ]
['ivnɪŋ]	['wɪndo]	[peǰ]	[pɛn]
['tičər]	['wɪmɪn]	['tebəl]	['pɛnsəl]
[ðiz]	['mɪstər]	[ðe]	['ɛksərsaɪz]

[i]	[ɪ]	[ɛ]	[æ]
[hi]	['mɪsɪz]	[mɛn]	[hæt]
[ši]	['mɪs]	['swɛtər]	[mæč]
[wi]	[ðɪs]	[əm'brɛlə]	['hæŋkərčɪf]
	[ɪz]	[sɪgə'rɛt]	['blækbord]
	[ɪt]	[drɛs]	[mæn]
		[vɛrɪ 'wɛl]	['θæŋk yu]

CONVERSATION PRACTICE

The students imitate the teacher's pronunciation of the following conversations. After they have mastered the pronunciation and have understood the use of the new expressions, they close their books and practice the conversations with the teacher and with each other.[5]

Conversation 1

How do you do — hau du yu 'dú.

STUDENT A. Miss 'Lane, / 'this is Mr. 'Barton. /

STUDENT B. How do you 'do, Mr. Barton. /

STUDENT C. How do you 'do, Miss Lane. /

Comments

The expression How do you do is used as the response in an introduction.

Conversation 2

How are you?	hau 'ar yu
Very well, thank you.	vɛrɪ 'wɛl θæŋk yu
And you?	ænd 'yu

STUDENT A. Good 'morning, Miss 'Barton. /

STUDENT B. Good 'morning. / How are you? /

STUDENT A. Very well, thank you. / And you? /

STUDENT B. Very well, thank you. /

ASSIGNMENT

1. Write the spelling of the words listed in PRONUNCIATION REVIEW PRACTICE, pages 77-78.

2. Memorize the two conversations on this page and be prepared to repeat them in class.

[5] The bar / separates rhythm units. It indicates a pause. See this Appendix page 63.

II. Pronunciation Material from Lesson Seven

PRONUNCIATION PRACTICE

In unison and orally, the students read the expressions in Column I, imitating the teacher's pronunciation. During this part of the exercise, the sentences in Column II should be kept covered. After mastering the pronunciation, the students read the expressions as they are written in Column II.[6]

	I	II
1.	gʊd æftər ˈnun mɪs len /	1. Good afternoon, Miss Lane.
	ˈhwɛr ɪz mɪs ˈbartən /	Where is Miss Barton?
	ši ɪz ət ðə ˈpost ofɪs /	She is at the post office.

Comments

1. Review the statements on the Importance of Intonation and Rhythm in Lesson One, Inglés por Práctica.[7]

2. Remember that syllables or parts of syllables marked with a solid line [ˈhwɛr] are relatively long and are accompanied by a comparatively heavy stress.

3. Remember that syllables marked with dots and dashes [mɪs len/] are much shorter and are spoken very rapidly.

---

[6]Although it has been pretty well demonstrated that the sounds of English are no more difficult to pronounce than the sounds of any other language which is foreign to the learner, students often have the impression that English pronunciation is unusually difficult. Students soon realize, however, that they can pronounce English sounds quite readily when they imitate a teachers' pronunciation without looking at a misleading spelling or when they read English words and sentences that are recorded in the pronunciation alphabet. For example, students can pronounce the word night quite easily when they imitate orally or when they read [naɪt]. It is only when they are confronted with the word as it is traditionally spelled night, that they have difficulty. It is not the sounds themselves but the lack of correlation between the sounds and the traditional orthography that creates the difficulty.

The purpose of such exercises as the one above, therefore, is to give students ample opportunity to learn the pronunciation through imitation of the teacher and through reading from material as it is written in Column I before they attempt to read from material written in the traditional and misleading orthography. If sufficient practice in imitation of the teacher and in reading from Column I is provided, there should be very little difficulty in maintaining adequate pronunciation when students turn to Column II.

[7]The intonation curves and the rhythm marked in this text are those of matter-of-fact conversation. The intonation sequences of matter-of-fact conversation seem to serve in a wider variety of situations than the sequences of other kinds of discourse.

Some of the intonations marked in the text may vary a little from those which the teacher would use most naturally. It is advisable however, at this stage to follow the markings in the text as closely as possible in order to ensure the students' mastery of a limited set of intonation sequences before they are introduced to the great variety of sequences which a native speaker may use.

The generalizations or "rules" for the marking of limited intonation curves and sequences can be found in this Appendix, pages 62-74, but for the present it is sufficient if the students learn to imitate and to read the exercise material with reasonable accuracy.

4. Remember that the pitches marked by dotted lines may be vague and indefinite with regard to tone placement, but that pitches marked by solid lines and dashes are very definite in tone placement.

With the above comments in mind, continue the reading of Column I, imitating the teacher, and afterwards read the same expressions from Column II.

I	II
2. gud 'mornɪŋ mɪstər bartən	2. Good morning, Mr. Barton.
hau 'ar yu	How are you?
vɛrɪ 'wɛl θæŋk yu	Very well, thank you.
ənd 'yu	And you?
3. ðə 'bɔɪz ər ət ðə 'skul	3. The boys are at the school.
'hwɛr ər ðə 'gərlz	Where are the girls?
ðe ər ət ðə skul 'olso	They are at the school also.
4. 'hwer ər 'mɪstər ənd 'mɪsɪz 'bartən nau	4. Where are Mr. and Mrs. Barton now?
ðe ər ət ðə 'haus	They are at the house.
5. 'hwɛr ər ðə 'buks ənd ðə 'notbuks nau	5. Where are the books and the notebooks now?
ðe ər ɪn ðɪs 'larǰ 'baks	They are in this large box.
6. 'hwət ər 'ðiz	6. What are these?
ðe ər 'drɛsɪz	They are dresses.
7. 'hwət ɪz mɪs 'lén	7. What is Miss Lane?
ši ɪz ə 'tičər	She is a teacher.
8. 'hwɛr ɪz ðə 'tičər 'nau	8. Where is the teacher now?
ši ənd ðə 'studənts ər ɪn ðæt →	She and the students are in that
'larǰ 'rum	large room.

III. Structure Material from Lesson Two

PATTERN PRACTICE[8]

*What is; *it is

The teacher puts the following frames on the blackboard. The students pronounce the sentences in the frames several times, being careful to imitate the rhythm and intonation of the teacher.

Question		Answer	
ˈhwɐt ɪz	ˈðɪs	ɪt ɪz	ɐ ˈpɛnsəl
ˈhwɐt ɪz	ˈðæt	ɪt ɪz	ɐ ˈbʊk
What is this?		It is a pencil.	
What is that?		It is a book.	

Comments

1. *What is is used in a question about a thing.
2. *It is is used in the answer.

Dialogue 1

The teacher questions individual students.

For example:

TEACHER (pointing to an object named in Lesson One). What's this?[9]

STUDENT A. It is a notebook.

TEACHER. What's that?

STUDENT B. It is a pencil.

---

[8]In Lesson One, the statement pattern was taught. A statement is the type of utterance that requires no verbal response on the part of the hearer. In the present lesson, the question and answer pattern is taught. The question is the type of utterance that requires a verbal response on the part of the hearer, and the answer is the hearer's response.

It will be noted that the answer to a question is not identical with a statement. For example,

Speaker	Hearer
Statement: This is a book	(No verbal response.)
Question: What is this?	Answer: It is a book, or A book.

It is necessary to separate the practice of the "statement" pattern from the practice of the "answer" pattern in order to avoid training students in making responses that are artificial when used in actual conversational situations. In other words, in answering questions students should use the "answer" pattern and not the "statement" pattern. For example, the answer to What is this? is It is a book, or A book, and not This is a book.

[9]Although it is advisable that the teacher use the contractions what's and it's in order to accustom the students to hearing them, the students themselves should use the full forms until Lesson XVIII, in which the principle of contraction is presented and practiced.

(Dialogue 1 is continued until all students understand the question pattern and can produce the answer pattern, and until the following vocabulary has been reviewed.)

book	table	hat
notebook	chair	suit
page	door	dress
pen	window	cigarette
pencil	coat	match

Dialogue 2

Individual students question the teacher.

For example:

STUDENT A (pointing). What is this (that)?

TEACHER. It's a table.

(Dialogue 2 is continued until all students can produce the question pattern and understand the answer.)

Dialogue 3

Students question and answer each other.

For example:

STUDENT A (to Student B and pointing to an object). What is this?

STUDENT B. It is a notebook. (To Student C and pointing to another object.) What is that?

STUDENT C. It is a door. (To Student D and pointing.) What is that?

(Dialogue 3 is continued until several students have had an opportunity to participate.)

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IV. Structure Material from Lesson Three

PATTERN PRACTICE

a. The Statement Pattern; *these, *those; *are

The teacher puts the following frames on the blackboard. The students pronounce the sentences in the frames several times, being careful to imitate the intonation curves and rhythm of the teacher.[10]

ˈðɪs ɪz.	ə ˈpɛnsəl
ˈðiz ər	ˈpɛnsəlz
ˈðæt ɪz	ə ˈpɛn
ˈðoz ər	ˈpɛnz

This is	a pencil.
These are	pencils.
That is	a pen.
These are	pens.

Comments

1. The word a is not used before a plural noun.
2. *These and *those are plural forms.
3. *Are is the form of the verb be used with these and those.

Practice

As the teacher points to objects in the room, a student names the object, using the statement pattern in the frame above.

For example:

STUDENT A (as teacher points). These are chairs.

STUDENT B (as teacher points). Those are notebooks.

The practice is continued until the plurals given in the Pronunciation Practice above have been reviewed.

[10] Students who have difficulty in making pronunciation distinction between [ðiz] and [ðɪs] should concentrate on lengthening the [i] in [ðiz] and on making the [ɪ] in [ðɪs] very short and lax.

b. The question and answer patterns:[11] *what are; *they are

The students imitate the teacher's pronunciation of the sentences in the following frames several times.[12]

Question

ˈhwət ɪz	ˈðɪs
ˈhwət ər	ˈðiz
ˈhwət ɪz	ˈðæt
ˈhwət ər	ˈðɛz

What is this?

What are these?

What is that?

What are these?

Answer

ɪt ɪz ə	ˈpɛnsəl
ðe ər	ˈpɛnsəlz
ɪt ɪz ə	ˈpɛn
ðe ər	ˈpɛnz

It is a pencil.

They are pencils.

It is a pen.

They are pens.

Comments

1. *What are is used in a question about things.

2. *They are is used in the answer.

Dialogue 1

The teacher questions individual students.[13]

For example:

TEACHER (pointing). What is this?

STUDENT A. It is a table.

TEACHER (pointing). What are these?

STUDENT B. They are chairs.

TEACHER (pointing). What are these?

STUDENT C. They are windows.

The dialogue is continued until several students have participated.

---

[11] See page 81, note 8.

[12] Although it is better to have such frames on the blackboard, the students may read these sentences from their books in order to save time. Books should be closed, however, during the dialogue practices which follow.

[13] If the frames have not been put on the blackboard previously, one or two model questions and answers should be put on the board at the beginning of the dialogue in order to speed up the students responses.

Dialogue 2

Students question the teacher.

For example:

STUDENT A (pointing). What is this?

TEACHER. It's an umbrella.

The dialogue is continued in this fashion until several students have participated.

Dialogue 3

Students question and answer each other.

For example:

STUDENT A (pointing). What is this?

STUDENT B. It is a door. (Pointing to different objects and addressing another student.) What are these?

STUDENT C. They are books. (Addressing another student) What are those?

Dialogue 3 is continued until several students have participated.

ASSIGNMENT

a. Complete the sentences in the following frame.

1. This _____ _____ _____.
2. That _____ _____ _____.
3. These _____ _____.
4. Those _____ _____.

b. Write the spelling of the following sentences.

1. [ðiz ər 'mæčɪz]
2. [ðɪs ɪz ə 'šərt]

V. Structure Material from Lesson Six

PATTERN PRACTICE

a. *Where; *the; *at, *in, *on

The students imitate the teacher's pronunciation of the questions and answers in the following frames. The teacher explains the new constructions.

Question				Answer				
'hwɛr	ər	ðə	'studənts	ðe	ər	ət	ðə	'blækbord
'hwɛr	ər	ðə	'boɪz	ðe	ər	ət	ðə	'wɪndo
'hwɛr	ər	ðə	'mæčɪz	ðe	ər	ɪn	ðə	'baks
'hwɛr	ɪz	ðə	'tičər	ši	ɪz	ɪn	ðə	'rum
'hwɛr	ɪz	ðə	'klak	ɪt	ɪz	an	ðə	'wɔl
'hwɛr	ɪz	ðə	'pakɪtbuk	ɪt	ɪz	an	ðə	'tebəl

Where	are	the	students?	They	are	at	the	blackboard.
Where	are	the	boys?	They	are	at	the	window.
Where	are	the	matches?	They	are	in	the	box.
Where	is	the	teacher?	She	is	in	the	room.
Where	is	the	clock?	It	is	on	the	wall.
Where	is	the	pocketbook?	It	is	on	the	table.

Comments

1. The word *where is used in questions about the location of things and people.

2. The word *the is invariable in form.[14]

3. The word *at is used when the location of an object is expressed in terms of another object or unit, which is usually larger.

For example--

The boy is at the window.
The teacher is at the blackboard.
The man is at the door.
The girl is at the table.

[14]Although the word the is usually pronounced [ðɪ] before vowel sounds and [ðə] before consonant sounds, it is not necessary to make that distinction at this early stage. It is sufficient if students produce either of the short, unstressed forms, that is, [ðə] or [ðɪ], and not the long stressed form [ði].

4. The word *in is used when the location of an object is expressed in terms of a larger object, but definitely within the limits or boundaries of that larger object.

For example--

The boy is in the room.
The matches are in the box.

5. The word *on is used when the location of an object is expressed in terms of another object, usually larger, but definitely in contact with the surface of the larger object.

For example--

The clock is on the wall.
The book is on the table.

Dialogue 1

The teacher questions the students, using singular and plural forms of the following questions and similar ones.[15]

a. Where is the pen (pencil, page, exercise, match, cigarette, teacher, man, woman, girl, boy)?
(The students answer using in.)

b. Where is the clock (pen, pencil, exercise, box, pocketbook, umbrella, notebook)?
(The students answer using on.)

c. Where is the teacher (Miss A., Mr. B., Mr. C., this boy, that girl, that student)?
(The students answer, using at.)

Dialogue 2

Individual students question the teacher, using the above questions about the location of things and people. The teacher answers.

Dialogue 3

Students question and answer each other, using where in the questions and in, at, or on in the answers.

b. The order of expressions of place and expressions of time; the word now.

The students imitate the teacher's pronunciation of the sentences in the following frames, being careful to use the fundamental intonation curve and the proper rhythm.

[15] The first group of questions should be about the location of persons and objects that are within the boundaries or limits of something. The answers, therefore, should contain in. The second group of questions should bring out on in the answers, and the third at.

Question				Answer				
ˈhwɛr ɪz ðə ˈhæŋkərʧɪf				ɪt ɪz ɪn ðə ˈbɑks				
ˈhwɛr ɪz ðə ˈhæŋkərʧɪf ˈnaʊ				ɪt ɪz ɑn ðə ˈtebəl naʊ				
Where	is	the	handkerchief?	It	is	in	the	box.
Where	is	the	handkerchief now?	It	is	on	the	table now.

Comments

1. The word now is an expression of time.
2. Expressions of place precede expressions of time.[16]

Dialogue

The teacher questions the students.

For example:

TEACHER (after placing pencil on table). Where is the pencil?

STUDENT A. It is on the table.

TEACHER (after placing pencil on chair). Where is the pencil now?

STUDENT B. It is on the chair now.

TEACHER (after placing pencil in pocketbook). Where is the pencil now?

STUDENT C. It is in the pocketbook now.

TEACHER (at the blackboard). Where am I?

STUDENT D. You are at the blackboard.

TEACHER (at the window). Where am I now?

Etcetera

[16] It is possible, of course, for expressions of time to occupy several different positions in the sentence. If students are taught this one position, the position of time after place, however, they will not have to learn the rules governing the other positions at this early stage.

VI. Structure Material from Lesson Eight

PATTERN PRACTICE

a. *My; *your; *our

The students imitate the teacher's pronunciation of the sentences in the following frame, being careful to maintain the intonation and rhythm. The teacher explains the new constructions.

Question			Answer			
'hwɛr	ɪz	maɪ 'bʊk	ɪt	ɪz	an ðə 'tebəl	
'hwɛr	ər	maɪ 'bʊks	ðe	ər	an ðə 'tebəl	
'hwɛr	ɪz	yʊr 'bʊk	ɪt	ɪz	ət maɪ 'haʊs	
'hwɛr	ər	yʊr 'bʊks	ðe	ər	ət maɪ 'haʊs	
'hwɛr	ɪz	aʊr 'tičər	ši	ɪz	ət ðə 'skul	
'hwɛr	ər	aʊr 'tičərz	ðe	ər	ət ðə 'skul	

Where is my book?
Where are my books?

Where is your book?
Where are your books?

Where is our teacher?
Where are our teachers?

It is on the table.
They are on the table.

It is at my house.
They are at my house.

She is at the school.
They are at the school.

Comments

1. The words *my, *your, and *our precede nouns and are invariable in form.

2. *My refers to the person speaking, *your refers to the person or persons spoken to; and *our refers to the speaker and includes the person spoken to or some other person or persons.

3. *My, *your, and *our are words which indicate some sort of relation, such as ownership, possession, association, etc., between the person or persons referred to and the object which is named by the noun immediately following.

4. These three words are regularly used before the names of articles of clothing.

Dialogue 1

The teacher questions the students, whose books are closed. The students answer.

1. Where is your book, Mr. _____?
2. Where is your pencil, Miss _____?
3. Where is my notebook?
4. Where is your pen?
5. Where is your pencil?
6. Where are our chairs?
7. Where is your coat?
8. Where are our hats?
9. Where are your cigarettes?
10. Where is your handkerchief?
11. Where is your umbrella?
12. Where is your teacher?
13. Where are my students?
14. Where is our clock?

Etcetera

Dialogue 2

The students question the teacher, who answers their questions.

Dialogue 3

The students question and answer each other.

b. The expression of ownership, possession, association, etc., with nouns which refer to people; the words *his and *her.

The students imitate the teacher's pronunciation of the following sentences, being careful to maintain the intonation and rhythm. Read first from Column I and then from Column II.[17]

I	II
ðəz ˈmænz ˈhætz ɪz an ðəz ˈtebəl	The man's hat is on the table.
hɪz ˈkotz ɪz an ðəz ˈčer	His coat is on the chair.
hɪz ˈbuksz ər an ðəz ˈtebəl	His books are on the table.
ðəz ˈbɔɪz ˈpɛnz ɪz an ðəz ˈtebəl	The boy's pen is on the table.
hɪz ˈbukz ɪz an ðəz ˈčer	His book is on the chair.
hɪz sɪgəˈretsz ər ɪn hɪz ˈpakɪt	His cigarettes are in his pocket.

[17] Usually the words his and her are pronounced [ɪz] and [ər] when they occur in unstressed positions in a sentence or phrase. These two words have been recorded here in their full, stressed form [hɪz] and [hər] because for the time being they are being brought under particular attention.

I	II
ðə ˈwʊmənz ˈhaʊs ɪz ˈlarj	The woman's house is large.
har ˈpakɪtbʊk ɪz ˈlarj	Her pocketbook is large.
har ˈhæts ər ˈlarj	Her hats are large.
ðə ˈgɪrlz ˈpɛn ɪz ɪn hər ˈpakɪt	The girl's pen is in her pocket.
ðə ˈmɛnz ˈhæts ər an ðə ˈtebəl	The men's hats are on the table.
ðɛr ˈkots ər an ðə ˈtebəl	Their coats are on the table.
ðə ˈwɪmɪnz ˈhæts ər an ðə ˈtebəl	The women's hats are on the table.
ðɛr ˈkots ər an ðə ˈtebəl	Their coats are on the table.
ðə ˈbɔɪz ˈtičər ɪz ɪn ðə ˈrʊm	The boys' teacher is in the room.
ðɛr ˈbʊks ər an ðə ˈtebəl	Their books are on the table.

Comments

1. Nouns that express ownership, possession, association, etc., have an ending in s

a. Pronunciation of the s ending.[18]

1. The s is pronounced [z] when it follows a voiced sound.[19]

[mænz]	[girlz]
[mɛnz]	[ˈwʊmənz]
[bɔɪz]	[ˈwɪmɪnz]

2. The s is pronounced [s] when it follows a voiceless sound.

[ˈstudənts]

b. Spelling of the ending.

1. To nouns not ending in s, add 's.

boy	The boy's hat.
girl	The girl's hat.
man	The man's hat.
men	The men's hats.
women	The women's dresses.

[18]The rules for the pronunciation of the s are the same as those for the pronunciation of the plural of nouns.

[19]Observe that the "regular" nouns such as boy are pronounced exactly the same in both plural and "possessive": boys, plural [bɔɪz]; boys', possessive [bɔɪz]. The "irregular" nouns such as man differ in the plural and the "possessive": men, plural [mɛn]; men's, possessive [mɛnz].

2. To nouns ending in s, add only the apostrophe.

boys	The boys' hats.
girls	The girls' teacher.

2. The noun which refers to "owner" or "possessor" precedes the noun that refers to the thing "owned" or "possessed."

3. The word *his is a substitute for a singular noun that refers to a masculine person.

The word *her is a substitute for a singular noun that refers to a feminine person.

The word *their is a substitute for a plural noun that refers to either feminine or masculine persons.

The man's hat	his hat
The woman's hat	her hat
The student's book	his book; her book
The men's coats	their coats
The women's coats	their coats
The students' coats	their coats

4. Observe that his, her, and their are regularly used before the names of articles of clothing.

Dialogue 1

The teacher asks the following questions. The students, with books closed, answer the questions.

1. Miss _____, where is Mr. _____'s book?
2. Where is his pencil?
3. Where is his notebook?
4. Mr. _____, where is Miss _____'s pocketbook?
5. Where is her handkerchief?
6. Where is her book?
7. Where is my coat?
8. Students, where are your exercises?
9. Mr. _____, where are the students' exercises?
10. Where are their books?
11. Where is that boy's teacher?
12. Where is this girl's hat?

Etcetera

Dialogue 2

The students ask the teacher questions about the location of the teacher's belongings and about the location of the belongings of other students. The teacher answers the questions.

Dialogue 3

The students question and answer each other.

c. The word *of before nouns that refer to inanimate objects.

The students imitate the teacher's pronunciation of the following expressions.

The pages of the book	The hotels of this city
The pages of the notebook	The churches of this city
The door of this room	The theaters of this city
The rooms of this building	The banks of this city
The girls of this school	The men of this city

Comments[20]

1. In the expressions above, observe that all the words which follow *of refer to inanimate objects.

2. Words that refer to animate things, that is, to persons, end in 's or in s' and stand in a different position, as described in Section b immediately preceding.

For example:

the man's hat	the boy's book
the men's hats	the boys' books

EXERCISE

Some of the underlined expressions in the following sentences are correct, and some are incorrect. Put a check (✓) before the sentences containing incorrect expressions. Correct those expressions, and read all the sentences aloud.

1. The man's hat is on the table.
2. The teacher of the boys is in this room.
3. Where is the city's post office?
4. Where are the room's chairs?
5. Where is my box of matches?
6. The house of our teacher is in that city.
7. The bank of Mr. Lane is in that city also.
8. The students' notebooks are on the table.
9. Mr. Barton's cigarettes are in his pocket.
10. The man's matches are at his house.

PRONUNCIATION PRACTICE

The students imitate the teacher's pronunciation of each of the following expressions. The expressions are read first from Column I and then from Column II. Students should be examined constantly to be sure that they understand what they are reading.

[20]Although in certain situations it is possible to say the city's streets on the one hand, and the teacher of the boys on the other, for the present it is advisable to follow the generalizations in the text in order to avoid confusion.

I	II
1. ðə: 'dor: əv ðə :'laɪbrərɪ	1. the door of the library
2. ðə: 'rumz :əv :'ðæt ho'tɛl	2. the rooms of that hotel
3. ðə: 'tiʧərz əv 'ðæt 'skul	3. the teachers of that school
4. ðə: 'wɪmɪn əv ðə :'sɪtɪ	4. the women of the city
5. ðɪ: 'skəsaɪzɪz əv 'ðɪs 'buk	5. the exercises of this book
6. 'mɪs 'bartənz :'hæt	6. Miss Barton's hat
7. ðə: 'tiʧərz :'kot	7. the teacher's coat
8. 'mɪstər :'lenz 'ʧɛr	8. Mr. Lane's chair.
9. ðə: 'mænz 'notbuk	9. the man's notebook
10. 'mɪs 'lenz 'buk: ɪz an ðə: 'tebəl	10. Miss Lane's book is on the table.
11. hər: 'pɛnsəl ɪz an ðə 'tebəl :'olso	11. Her pencil is on the table also.
12. ðə 'mænz 'haus :ɪz :'larʤ	12. The man's house is large.
13. ðə: 'wʊmənz: 'haus ɪz :'larʤ	13. The woman's house is large.
14. ðɛr :'hauzɪz ər :'larʤ	14. Their houses are large.

ASSIGNMENT

a. Complete the following sentences appropriately. Some of the sentences are statements; others are questions. At the beginning of the next lesson, other students will answer some of the questions.

Example: That man's hat is on the table.

1. That man's _____ is _____.
   His _____ is _____.
   His _____s are _____.
   Where is his _____?
   Where are his _____s?

2. This girl's _____ is _____.
   Her _____ is _____.
   Her _____s are _____.
   Where is her _____?
   Where are her _____s?

3. Mrs. Lane's _____ is _____.

   Her _____ is _____.

   Her _____s are _____.

   Where is her _____?

   Where are her _____s?

4. The students' _____ is _____.

   Their _____ is _____.

   Their _____s are _____.

   Where is his _____?

   Where are his _____s?

b. Change the underlined nouns to pronouns:

Example: John's book is on the table.

HIS book is on the table.

1. Miss Lane's pocketbook is on that chair.
2. The boys' pens are in my room.
3. The girls' coats are in Miss Lane's room.
4. That man's exercises are in a large notebook.
5. Mr. Lane's bank is a large building.
6. Miss Barton is Mrs. Lane's teacher.
7. Miss Barton is Mr. Lane's teacher.
8. Miss Barton is the men's teacher.
9. Miss Barton is the women's teacher.
10. Miss Barton is the boys' teacher

VII. Vocabulary Material from Lesson Two

VOCABULARY PRACTICE

TEACHER (pointing to one of the objects named in the list below). This is *a box.[21]

CLASS (in unison). This is a box.

The teacher writes the pronunciation on the blackboard: [ə: ˈbɑ̀ks]

CLASS. A box.

The teacher writes the spelling on the blackboard: a box.

TEACHER (pointing). What's this?

STUDENT A. It is a box.

STUDENT B. It is a box.

This procedure is continued until each of the vocabulary items has been introduced. As each new item is taught, there is constant review of items previously introduced in the exercise.

Pronunciation	Spelling
ə: ˈrʊ̀m	a room
ə: ˈbɑ̀ks	a box
ə: ˈklɑ̀k	a clock
ə: ˈwɔ́l	a wall
ən: ˈɛksərsaɪz	*an exercise
ə: ˈswɛ̀tər	a sweater
ə: ˈšə́rt	a shirt
ə: ˈblaʊ̀s	a blouse
ə: ˈhæŋ̀kerčɪf	a handkerchief
ə: ˈpaḳɪt	a pocket

[21] Words preceded by asterisks (*a in the phrase a box) should not be translated because they belong more properly to the grammar of the language than to the vocabulary. Grammar items seldom if ever have exact equivalents in two different languages. If they are taught by means of translation, they generally have to be untaught or re-taught later.

As a matter of fact, it is advisable not to use translation for any items even of vocabulary proper, that can be demonstrated or put into self-explanatory contexts.

Where translation is resorted to, items should be put into whole contexts and the whole context translated. For example, in teaching the words finger and toe, it is not wise merely to translate them as dedo, or even as dedo de pie and dedo de mano. It is much better to put the words into more-or-less explanatory contexts, and then to translate the entire context.

Each hand has five fingers.	Cada mano tiene cinco dedos.
Each foot has five toes.	Cada pie tiene cinco dedos.

Pronunciation	Spelling
ə: 'pakɪtbuk	a pocketbook
ən ə'brɛlə	an umbrella
ə: 'blækbord	a blackboard

Comment

*An is used before a word beginning with a vowel sound.

VIII. Vocabulary Material from Lesson Seven

VOCABULARY PRACTICE

The teacher reads each numbered sentence aloud. The students listen with books closed. After the sentence has been read, the teacher asks the question or questions indicated for each sentence, and the students answer, thus more or less reproducing the sentence which the teacher read.

If the sentence contains a new word or expression, the teacher puts the pronunciation and spelling of that word on the board, and makes sure that the students understand the meaning. The students repeat the sentence containing the new word several times before they try to answer the questions. For quick check-ups, the students may be asked to supply oral translation of sentences containing the new vocabulary item.

a. building, city

1. We are in a room.

a. Where are we?

2. The room is in a building.

a. Where is the room?

b. What is in the building?

3. The building is in a city.

a. Where is the building?

b. What is in the city?

b. large

1. This man is in a large city.

a. Where is this man?

2. He is in a large building.

a. Where is he?

3. He is in a large room.

a. Where is he?

Comments

The word large is an adjective. In English, adjectives used with nouns precede the nouns instead of following them. The same form of the adjective is used with singular and plural nouns.

This is a large building.
These are large buildings.

c. post office, library, hospital, bank, station, theater, hotel; also

1. Mr. Lane is in that city also.

a. Where is Mr. Lane?

2. He is at the post office.

   a. Where is he?

3. Mr. Barton is at the library.

   a. Where is Mr. Barton?

4. Mrs. Lane is at the hospital.

   a. Where is Mrs. Lane?

5. Mrs. Barton is at the bank.

   a. Where is Mrs. Barton?

6. Miss Lane is at the station.

   a. Where is Miss Lane?

7. The boys and the girls are at the theater.

   a. Where are the boys and the girls?

8. Mr. and Mrs. Barton are at the hotel.

   a. Where are Mr. and Mrs. Barton?

Comment

When the word also is used, it usually stands at the end of the sentence.[22]

d. school, house, church

1. The teachers are at the school now.[23]

   a. Where are the teachers?

2. The students are at the school also.

   a. Where are the students?

3. The women are at the house now.

   a. Where are the women?

4. The children are at the church.

   a. Where are the children?

---

[22]Although some speakers of English prefer that the word also precede or follow the verb in such sentences as those illustrated, it seems advisable at this stage to teach only the end-position, in as much as the word either, which is equivalent to also after negative verbs, always stands in end-position. For example:

This is a large building. — That is a large building also.
This isn't a large building. — That isn't a large building either.

[23]Note to the teacher: The expressions at home, at school, and at church, (all without the definite article) have a particular significance. The form without the definite article is used when attention is directed to the activity performed rather than to the building in which the activity is performed. These expressions as well as at work, at play, etc. will be presented later in a vocabulary exercise.

Pronunciation		Spelling	
bæŋk	bæŋks	bank	banks
'bɪldɪŋ	bɪldɪŋz	building	buildings
'sɪtɪ	'sɪtɪz	city	cities[24]
'haspɪtəl	'haspɪtəlz	hospital	hospitals
ho'tɛl	ho'tɛlz	hotel	hotels
haʊs	'haʊzɪz	house	houses
'laɪbrɛrɪ	'laɪbrɛrɪz	library	libraries
'post ofɪs	'post ofɪsɪz	post office	post offices
skul	skulz	school	schools
'stešən	'stešənz	station	stations
'θiətər	'θiətərz	theater	theaters

'olso	also
larǰ	large

[24] When the singular form of a noun ends in a single consonant and *y*, the plural form ends in *-ies*.

IX. Vocabulary Material from Lesson Nine

VOCABULARY PRACTICE

A. The teacher reads each numbered sentence aloud.[25] The students listen with books closed. After the sentence has been read, the teacher asks the question or questions indicated for each sentence, and the students answer.

If the sentence contains a new word or expression, the teacher puts the pronunciation and spelling on the board, and makes sure that the students understand the meaning. The students repeat the sentence containing the new word several times before they try to answer the questions. For quick checkups, the students may be asked to supply oral translation of sentences containing the new vocabulary items.

a. top, bottom, middle

1. (pointing) This is the top of the page.
   (pointing) What is this?
2. (pointing) This is the bottom of the page.
   (pointing) What is this?
3. (pointing) This is the middle of the page.
   (pointing) What is this?

b. necktie, color; white, brown, red, blue, yellow, green, black

1. (pointing) That is a white shirt.
   What is that?
2. The color of the shirt is white.
   What is the color of the shirt?
3. Mr. (Lane's) shirt is white.
   What is the color of Mr. Lane's shirt?
4. Mr. (Barton's) suit is brown.
   a. What is the color of Mr. Barton's suit?
   b. What is the color of his suit?
5. (Miss Lane's) dress is red.
   a. What is the color of Miss Lane's dress?
   b. What is the color of her dress?
6. (Miss Barton's) blouse is blue.
   What is the color of her blouse?
7. (Mr. Lane's) necktie is blue.
   What is the color of his necktie?

[25] Whenever possible, sentences should be given personal application by changing "Miss Lane" etc. to the name of a member of the class.

8. (Mr. Barton's) necktie is yellow.

   What is the color of his necktie?

9. (Mr. Lane's) necktie is green.

   What is the color of his necktie?

10. The color of the blackboard is black.

    What is the color of the blackboard?

c. picture; dog, cat, bird

1. (Drawing sketch of dog on blackboard or showing class a picture of dog.)
   What is this? This is a picture.

2. It is a picture of a dog.
   What is it?

3. (Sketching or showing a picture of a cat) This is a picture of a cat.
   What is it?

4. (Sketching or showing a picture of a bird) This is a picture of a bird.
   What is this?

d. name; title

1. The name of this dog is Peter.
   What is the name of this dog?

2. The name of Mr. Barton's dog is Peter also.
   What is the name of Mr. Barton's dog?

3. The color of Mr. Barton's dog is black.
   What is the color of Mr. Barton's dog?

4. The title of this book is Inglés por Práctica.
   What is the title of this book?

e. park; family; mother, father, children

1. Mr. Lane's family is at the park now.

   a. Who is at the park now?

   b. Where is Mr. Lane's family?

2. Mr. Lane's mother is at the park.
   Where is his mother?

3. His father is at the park also.
   Where is his father?

4. His children are at the park also.
   Where are his children?

f. sister, brother; sick, little; but

1. Mr. Lane's sisters are at the park also.
   Where are his sisters?

2. But his brother is at their mother's house.
   Where is his brother?

3. Mr. Lane's brother is sick.
   Who is sick?

4. Mr. Lane's brother's children are sick also.
   Who is sick?

5. His little boy is sick.
   Who is sick?

6. His four little girls are sick also.
   Who is sick?

Pronunciation		Spelling	
bərd	bərdz	bird	birds
ˈbrəðər	ˈbrəðərz	brother	brothers
čaɪld	čɪldrɪn	child	children
ˈfæmlɪ	ˈfæmlɪz	family	families
ˈfaðər	ˈfaðərz	father	fathers
kæt	kæts	cat	cats
ˈkələr	ˈkələrz	color	colors
dɔg	dɔgz	dog	dogs
ˈməðər	ˈməðərz	mother	mothers
nem	nemz	name	names
ˈnɛktaɪ	ˈnɛktaɪz	necktie	neckties
park	parks	park	parks
ˈpɪkčər	ˈpɪkčərz	picture	pictures
ˈsɪstər	ˈsɪstərz	sister	sisters
ˈtaɪtəl	ˈtaɪtəlz	title	titles

ˈbatəm	bottom
ˈmɪd·	middle
tap	top
bət	but
blæk	black

blu	blue
braun	brown
grin	green
red	red
'yelo	yellow
hwait	white
'litəl	little
sik	sick

B. The students pronounce the following numerals, reading from the textbook and imitating the teacher's pronunciation.

1. [wən]	one	11. [ɪ'levən]	eleven
2. [tu]	two	12. [twelv]	twelve
3. [θri]	three	13. ['θər'tin]	thirteen
4. [for]	four	14. ['for'tin]	fourteen
5. [faiv]	five	15. ['fif'tin]	fifteen
6. [siks]	six	16. ['sik'stin]	sixteen
7. ['sevən]	seven	17. ['sevən'tin]	seventeen
8. [et]	eight	18. ['e'tin]	eighteen
9. [nain]	nine	19. ['nain'tin]	nineteen
10. [ten]	ten	20. ['twentɪ]	twenty

X. Review Vocabulary Material from Lesson Ten

REVIEW EXERCISES

A. Vocabulary

The teacher reads each numbered sentence aloud. The students listen with books closed. After the sentence has been read, the teacher asks the question or questions indicated for each sentence, and the students answer. There are no new vocabulary items in this Review Exercise.

"The Sick Teacher"

1. We are at the hospital now.
   Where are we now?
2. Our teacher is very sick.
   a. Who is sick?
   b. What is the title of this exercise?
3. The teacher's mother is at the hospital.
   a. Where is the teacher's mother?
   b. Who is at the hospital?
4. Her father is at the hospital also.
   Where is her father?
5. The teacher's mother is in a large chair at the window.
   a. Who is in a large chair?
   b. Who is at the window?
   c. Where is the teacher's mother?
6. The teacher's sisters are at the hospital also.
   Where are the teacher's sisters?
7. Her four brothers are there also.
   Who is there also?
8. Those four very large men are in the teacher's little room.
   a. Who is in the teacher's little room?
   b. Where are those four very large men?
9. The teacher is very sick.
   a. Who is very sick?
   b. How is the teacher?

B. Structure

The following exercise can be used as homework or treated orally in class.

1. What is that? It is (a, an) umbrella. Whose umbrella is (he, she, it)? (He, She, It) is Mr. Lane's. What is Mr. Lane? (He, She, It) is a teacher. What is Mrs. Lane? (He, She, It) is a teacher also. Their school is (in, on) this city. (He, She, It) is very large.

2. Those boys and that little girl (is, are) my sister's children. (Their, Theirs) mother is at the theater this afternoon. The children (is, are) students, and those (men, man) are their teachers. Those three (woman, women) are teachers also.

3. (This, These) two buildings are schools. That is (a, an) hotel. Those two buildings (is, are) churches.

4. These shirts (is, are) my brother's, and those (blouse, blouses) are my sister's. Those suits are my (father, father's) and those dresses are my (mother, mother's).

5. That large clock is (in, on) the wall, and this little clock is (in, on) the table. The men's handkerchiefs are (in, on) their pockets; the women's are (in, on) their pocketbooks. Where is (my, mine)?

6. That is Miss Lane's pocketbook. Where is (his, her, your) pen? (His, Her, Your) pen is in (his, her, your) pocketbook. Mr. Lane's pencil is in (his, her, your, the) pocket. (His, Her, Your, The) pen is in (his, her, your, the) pocket also.

7. Whose (match, matches) are these? (It, They) are Mr. Lane's. The cigarettes in that little box are (his, yours, theirs) also.

8. Complete the following sentences by using the appropriate form of BE.

1. I _____ at the station.
2. _____ you at Miss Lane's house now?
3. Mr. Barton's mother _____ very sick.
4. I _____ very sorry.
5. Where _____ she?
6. Her three sisters _____ at my house now.
7. Their house _____ in that city.
8. We _____ in a very large building.
9. You _____ a student.
10. They _____ my sister's children.

9. Write the English words which correspond to the following numerals:

Example: 4 - four

7	12
5	13
3	15
1	20

10. Write an appropriate answer to each of the following questions.

1. How old is Mrs. Barton's little girl?
2. How old is her little boy?

OUTLINE OF THE PRONUNCIATION MATERIALS INCLUDED IN AN INTENSIVE COURSE IN ENGLISH FOR LATIN-AMERICANS

VOLUME I

INTRODUCTION.

p. ii[1] As treated in these materials the problem of pronunciation is not solely one of the production of strange sounds. There are, it is true, a number of sounds in English which do not occur in Spanish, but these do not constitute the major problem. English uses, in order to discriminate meanings, many features of sound which, although they occur in Spanish, are never used there to provide the sole distinction between separate words. These discriminations of sound are not only difficult for the Latin-American to produce; they are especially difficult for him to recognize and to distinguish as he hears them. Especial emphasis, therefore, is devoted in the first ten lessons to developing an ability to hear and recognize, for example, such vowel sounds as [ɪ], [ɛ], [æ] as distinguished from each other and from such sounds as [i], [e], [a]. Recognition, then, is a matter of most important emphasis in the early lessons. Practice in the production of these English sounds has as one of its chief objectives the development of an ability to recognize them when they are heard.

Practice in production for itself proceeds first by means of mimicry rather than by minute analysis. In these lessons, the productive practice centers attention upon sounds that are not distinctive points on the Spanish pattern. An elementary description of the "vocal" organs provides the basis for an articulatory analysis of each of the distinctive sound segments, an analysis which is carried out in Volume II.

Individual sound segments are, however, always treated in context. Usually the context is more than a separate syllable and word, and consists of rhythm groups. There are included in these ten lessons, therefore, the chief features of the intonation curves of the basic English sentence types and also the essential features of English rhythm stresses.

A simple notation is applied to the various phonemes of English and furnishes an essential tool for the discussion of the various sounds.

pp. v-x The special Alphabet--a single symbol for each of the distinctive "sounds" or phonemes of English.

Need for the special alphabet.
All the distinctive sounds of English illustrated.
The stress mark.
Need for grouping into phrases.

[1] Page references in these outlines are to the four volumes of the text of An Intensive Course In English for Latin Americans, English Language Institute, University of Michigan, 1943.

LESSON I

pp. 12-14 Mimicry or exaggerated imitation

Spanish to be read with English sounds and pitch in order to set the general pattern of the English stream of speech.

English phrases for mimicry in this style.

English vowels.

Contrasts--minimum pairs--for discrimination in hearing.

Practice in pronouncing useful phrases.

LESSON II

pp. 30-35 (Review maintenance drills are suggested for the beginning of each lesson. In each lesson part of the material is devoted to "sound segments" and part to the "covering patterns" of stress, rhythm, and intonation.)

Sound Segments	Covering Patterns
Practice in producing English vowels.	Word stress--on words of two or more syllables.
Aim is primarily recognition.	Usual vowels of unstressed syllables [ə] [ɪ] [ɛ]
Use of nonsense syllables to test recognition by means of sound alone rather than by meaning.	Variation among native speakers in pronouncing vowels of unstressed syllables, as in explain, definite.
	Stress in polysyllables to be learned as "part of the word."
	Useful phrases for practice--mimicry of vowels and stress.

LESSON III

pp. 52-57

Sound Segments	Covering Patterns
Voiced and voiceless sounds. (To provide a basis for forms of plurals of nouns and third singular forms of verbs. But no distinction between final [z] and final [s] is preferable to slow harsh voicing. Point to be stressed--extra syllable only when ending attached to form ending in a sibilant.)	Word stress in phrases.
	Pronouns, prepositions, articles, and auxiliaries usually unstressed.
	Useful phrases for practice. (Stressing of special words for contrast or emphasis to be avoided in this practice.) Aim--by imitation to make phrase pattern as automatic as possible.

LESSON IV

pp. 79-86

Sound Segments	Covering Patterns
Recognition of consonants. Voiced and voiceless pairs. Contrasts of [l]-- [r] little, litter Contrasts of [m]--[n]--[ŋ] rum, run, rung Contrasts of [w] --[hw]--[h] way, whey, hay Contrasts of [y]--[ǰ][2]--[č][2] yoke, joke, choke.	Intonation. Basic explanation and contrast with Spanish. The 2-4 pattern. Practice--with many useful phrases.

LESSON V

pp. 99-108

Sound Segments	Covering Patterns
Practice in producing English consonants. Imitation not analysis. Special aim--recognition. Consonants in nonsense syllables in combination with vowels but only with [a] [i] [o] [e] which are nearest to Spanish vowels. Practice of consonants in nonsense words of shape Cv and CvC The Spelling alphabet. English names for the letters.	Reduced forms. Forms of be reduced. Sentences for practice by imitation--normal speed and 2-4 pattern. Reduced forms of object pronouns. Sentences for practice--2-4 pattern. Reduced forms of subject pronouns. In questions with 2-4 pattern. Reduced forms of "possessive" pronouns. Sentences and phrases for practice. 2-4 pattern. The 2-4 intonation curve in questions. The 3-2 and 4-2 intonation curves in questions.

[2]In the revised form of the special alphabet these symbols have been replaced by [ǰ] and [č]. See page 11.

LESSON VI

pp. 125-132

Sound Segments	Covering Patterns
The "organs" of speech. Elementary description and indication of chief "points of articulation." To provide basis for descriptive analysis of each sound segment. Diagram p. 126. Chart and guide for reference, pp. 127-129.	Combination of phrases. Using 2-4 2-4 intonation. Effect: special attention on end of first phrase. Using 2-4-3 2-4 intonation. Usual intonation for slow but continuous speech. Reduces attention to first phrase and places it on the end.

LESSON VII

pp. 147-154

Sound Segments	Covering Patterns
Flexibility of the organs of speech. Just as mimicry assists acoustic control, so exercise of the organs of speech in making sounds different from those of one's regular habits assists articulatory control. Suggested use of the mirror in order to note precise movements of lips and tongue in variety of positions. Experimenting with varied positions for front and back vowels and those between of same height. Experimenting with varied positions for high and low vowels and those between. Aim of these exercises is to develop the ability to modify slightly the pronunciation of vowels in order to substitute English vowels for Spanish ones. Vocal cords and voicing. Practice with sounds made by same positions--with and without voicing.	Phrases with 2-3 2-4 intonation. For short phrases in rapid running speech. Practice with many phrases with aim to make this pattern automatic. Special phrases with 2-3 intonation curve, to be memorized. e.g. "Hello" "Good bye" "Good night" "I'm sorry"

LESSON VIII

pp. 167-178

Sound Segments	Covering Patterns
Vowel formation in general.	Sentences with 2-4 2-4 2-4 intonation pattern.
Vowels and syllables. Vowels voiced and no audible friction.	A series of short phrases with empahtic words stressed in each phrase.
General frame for description of vowels. Highest point of tongue and lip position.	Sentences with 2-3 2-3 2-4 intonation pattern. A series of short phrases with stress only on end of last phrase.
Chief points of vowel series. Diagrams pp. 168, 169.	For recognition especially.
"Close" and "open." (This classification rough but useful for vowels learned by mimicry.)	Special stress for contrast or emphasis.
General experimenting--to slide high to low, front to back--complete range of vowels.	See p. 176 for four word sentence with five possibilities of stress.
Separation of sounds. Aim to prepare students to focus attention on any one sound in a word.	Stress related to intonation.
The vowels [i] and [ɪ]	Special phrases with 2-4 intonation--to be memorized.
Articulatory description.	e.g. "How are you?" "Very well, thank you." "Where do you live?" "Who is he?" Etc.
An attempt to isolate the nearest Spanish sounds.	
Precise imitation in phrases with 2-4 intonation.	

LESSON IX

pp. 195-203

Sound Segments	Covering Patterns
The vowels [e] and [ɛ]	Rhythm groups.
Articulatory description. Diagrams pp. 195, 196.	Single words or several words. Usually more words in rhythm group in English than in Spanish.
An attempt to isolate the nearest Spanish sounds.	Sentence rhythm.
Precise imitation in single words and in phrases with 2-4 intonation.	The stressed syllables tend to occur at relatively regular intervals and the "waves" are relatively uniform.
	Practice with simple two stress frame with increasing number of units between these stresses but keeping the time between the stresses uniform. In short rhythm groups the time tends to be prolonged; in long ones the time tends to be reduced.
	Sentences for practice.

LESSON X

pp. 219-223

Review of the pronunciation materials of Volume I.

VOLUME II

INTRODUCTION

pp. xi, xii. The lessons of Volume I emphasized chiefly (a) the recognition and discrimination of those English sound features which Spanish does not use to distinguish meanings, and (b) the productive practice of distinctive English sounds through general mimicry rather than through minute analysis.

The lessons of Volume II attempt to furnish a detailed analysis of most of the individual sound segments of English, beginning with the vowels and proceeding through the consonants. For each separate sound presented there is first an effort to describe the articulatory process by which the sound is produced, second an attempt to isolate the most similar sound in Spanish words, and third to provide practice in precise imitation. These three approaches are provided for each sound. They thus furnish diverse attacks upon the difficult problem of attaining a satisfactory pronunciation of sound segments.

In the matter of intonation curves the lessons of Volume I presented those of most importance in the fundamental English sentence types. The lessons of Volume II not only continue the practice of these fundamental curves but give especial emphasis to the characteristic distributions of rhythm stresses in English and the "reduction" of unstressed syllables through a variety of speed exercises especially

designed to replace by smooth phrase waves the usual Spanish staccato utterance of syllables.

LESSON XI

pp. 250-256

Sound Segments	Covering Patterns
The vowels [æ], [ɑ], [ə] Descriptive analysis of chief features of articulation. The nearest Spanish sounds. Precise imitation in isolated words and in phrases with 2-4 intonation.	Smooth and staccato sentence rhythm. Practice with various types of useful phrases and sentences with one stress. Practice with various useful sentences with three stresses. 2-3 2-3 2-4 intonation.

LESSON XII

pp. 269-274

Sound Segments	Covering Patterns
The vowels [u] and [o] Descriptive analysis of chief features of articulation. The nearest Spanish sounds. Precise imitation in isolated words and in phrases with 2-4 intonation.	Rhythm groups in relation to grammar units. Simple rhythm groups. Article and noun. Prepositional phrase. Adjective and noun. Be followed by noun or adjective. Verbs with subject or object pronouns. Questions. Double rhythm groups. Noun and verb. Verb and noun. Adverbs and verbs. Practice in recognizing these groups and pronouncing them in useful phrases.

LESSON XIII

pp. 287-293

Sound Segments	Covering Patterns
The vowel [ʊ] and the diphthong [aʊ] Descriptive analysis of chief features of articulation. Nearest Spanish sounds. Precise imitation in single words and in useful phrases in 2-4 and in 2-3 2-4 intonation. General back tongue position in English as contrasted with position in Spanish. Imitation in useful sentences with 2-4 and with 2-3 2-4 intonation.	Suppression of stresses on nouns, verbs, adjectives, and adverbs, in order to attain an even or smooth sentence rhythm in rapid speech. Practice of sentences in both slow and rapid tempo. Speed drills on useful sentences with 2-3 2-4 intonation. Special sentences to be memorized. e.g. "Please pass the sugar." "Do you want to go?" "How much is it?" "How far is it?" Etc.

LESSON XIV

pp. 309-317

Sound Segments	Covering Patterns
The vowel [o] and the diphthong [ɔɪ] Descriptive analysis of chief features of articulation. Diagram p. 309. Nearest Spanish sounds. Precise imitation in single words, and in useful phrases and sentences with 2-4 and 2-3 2-4 and 2-3 2-3 2-4 intonation. The usual spellings for [o] and [ɔɪ] in English.	Reduced forms of prepositions with practice in useful phrases and sentences with 2-4 and 2-3 2-4 intonation. Practice on 3-2 and 3-4-2 intonations in questions. Also on 2-3 2-3-4-2 patterns for questions. Practice on rhythm groups with various useful sentences. Dictation of intonation.

LESSON XV

pp. 335-339

Sound Segments	Covering Patterns
The diphthong [aɪ] Descriptive analysis of chief features of articulation. Nearest Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences in 2-4 and 2-3 2-4 and 2-3 2-3 2-4 intonations. The usual spellings for sound [aɪ] in English.	Reduced forms of into, out of, have to. Practice in various useful phrases and sentences. Practice on special stress for contrast or for emphasis with normal rapid tempo. [Spanish speakers usually tend to eliminate stress from last few words in sentences. Necessity therefore for insisting on 2-4 intonation at ends of these sentences.] Special sentences to be memorized. e.g. "Do you have to go?" "Would you like to come?" "Tell me about it." Etc. Practice in marking stress and intonation for production.

LESSON XVI

pp. 356-361

Sound Segments	Covering Patterns
Consonant formation in general. Descriptive analysis with diagram for reference. pp. 356-357. Exercises to develop ability of student to modify the mouth positions he uses habitually to make the consonants of his own language. p. 358.	Speed practices with useful sentences of various lengths and intonations. Practice on the two intonation patterns for questions. Useful proverbs and expressions for memorizing. e.g. "A penny for your thoughts."

LESSON XVII

pp. 374-380

Sound Segments	Covering Patterns
The consonants [d], [ð] and [θ] Descriptive analysis of chief features of articulation with diagrams. p. 375. Nearest Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences. The usual spelling of these three consonant sounds in English.	Practice on special stress with useful sentences and the suppression of normal stresses on nouns and verbs. Dictation of intonation. Practices for speed with even and smooth sentence rhythm.

LESSON XVIII

pp. 396-404

Sound Segments	Covering Patterns
The consonants [b], [v] and [f] Descriptive analysis of the chief features of articulation, with diagrams p. 397. Nearest Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences. The usual spellings for these three consonants in English. The nasal consonants [m], [n] and [ŋ] Descriptive analysis of the chief features of articulation, with diagrams p. 400. Nearest Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences. The usual spellings for these three nasal consonants in English.	Stress in combinations of two nouns. Practice in useful phrases and sentences. Practice in marking stress and intonation for production. Reduced forms of as and going to. Practice of these reduced forms in useful sentences.

LESSON XIX

pp. 420-427 Review exercises in the pronunciation materials of both Volume I and Volume II.

LESSON XX

Tests upon the level of achievement attained at the end of Volume II, the results to be compared with those obtained from similar tests at the beginning of work upon Volume I.

VOLUME III

INTRODUCTION

p. xiii. The pronunciation lessons in Volume III continue the emphasis upon the detailed analysis of the individual sound segments through all the consonants, in the threefold approach adopted in Volume II. In addition, the important consonant combinations that occur in present-day English are described and practiced. For this practice the words and phrases are all drawn from the limited vocabulary used in the preceding lessons of this course.

In Volume III also, attention is given not only to separate sound segments and sound combinations, but also to the chief intonation patterns which are maintained and developed by considerable practice in each lesson.

As in the section devoted to grammar, the lessons of this volume complete the materials to which special attention is given. The pronunciation items that are presented in Volume IV (Lessons XXXI to XL) furnish the practice necessary to maintain and develop the use of the knowledge and ability attained through the earlier lessons.

LESSON XXI

pp. 462-467

Sound Segments	Covering Patterns
The consonants [s] and [z]	The 3-2 intonation curve in the middle of phrases, especially in series and with words connected by and, but or or.
Descriptive analysis of the chief features of articulation with diagrams p. 462.	Material to be memorized.
Nearest Spanish sounds.	Practice in marking stress and intonation of paragraphs of connected discourse.
Precise imitation in isolated words and in useful sentences.	
The usual spellings for those sounds.	

LESSON XXII

pp. 484-490

Sound Segments	Covering Patterns
The consonants [w] and [y] Descriptive analysis of the chief features of articulation, with diagrams p. 484. Nearest Spanish sounds. Precise imitation in isolated words and in useful sentences. The usual spelling of these sounds.	The 2 2-4 intonation curve, especially in such combinations as adjective and noun, verb and complement, and expressions of place with time. Practice of 2-4 2-4 intonation. Practice in marking intonation and stress both of material given orally and material read.

LESSON XXIII

pp. 508-513

Sound Segments	Covering Patterns
The consonant [r] Descriptive analysis of the chief features of articulation with diagrams p. 509. Comparable Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences. The spelling of the sound [r]	Secondary stress on long words. Practice of 2-3 and 3-4-2 intonation curves in useful sentences. Special phrases to be memorized such as "Go ahead." "All right." "It's a fine day." "We had a good time." "Would you mind waiting a minute?"

LESSON XXIV

pp. 528-532

Sound Segments	Covering Patterns
The consonant [l] Descriptive analysis of the chief features of articulation, with diagrams p. 529. Nearest Spanish sounds. Precise imitation in useful phrases and sentences. The spelling of the sound [l]	Practice of the stress and intonation of rhythm groups. Stress in combinations of two nouns, such as reference room, post office, week end.

LESSON XXIV (Continued)

Sound Segments	Covering Patterns
The sounds [h] and [hw] Descriptive analysis of the chief features of articulation. Nearest Spanish sounds. Precise imitation in isolated words and in useful phrases and sentences. The spelling of the sounds [h] and [hw]	

LESSON XXV

pp. 548-553

Sound Segments	Covering Patterns
Syllabic consonants [l] and [n] Precise imitation in isolated words and in useful phrases and sentences. The spelling of the sounds [ɪ] and [aɪ]	The 2-4-3 intonation curve in combination of two clauses. Practice in rhythm with sentences and paragraphs of connected discourse.

LESSON XXVI

pp. 566-571

Sound Segments	Covering Patterns
The consonants [p], [t], [k]. Descriptive analysis of the chief features of articulation with diagrams p. 566. Nearest Spanish sounds. Precise imitation in isolated words and in useful sentences with [p], [t], or [k] at the beginning of stressed syllables and in other positions. The usual spellings of these sounds. The consonant combinations of [s] + consonant, as [st], [sp], [sk] and [sm]. Precise imitation of these combinations in isolated words and useful phrases and sentences.	Practice in marking the stresses and intonation of rhythm groups in connected discourse.

LESSON XXVII

pp. 583-589

Sound Segments	Covering Patterns
The consonants [ʃ], [ʒ], [tʃ], [dʒ].[3] Descriptive analysis of the chief features of articulation, with diagram p. 583. Nearest Spanish sounds. Precise imitation in isolated words and in useful sentences. The usual spellings of these sounds. The consonant [g] Descriptive analysis of the chief features of articulation, with diagram, p. 586. Nearest Spanish sound. Precise imitation in isolated words and in useful sentences. The usual spelling of the sound. The consonant combinations of Consonant [r], [l] or [w] + vowel, as in prepare, true, country, dress, bread; pleased, glass, clear, blue; quick, swim, between; and [s] + consonant + [r] or [l] + vowel as in stress, straight, explain.	Practice of rhythm groups with appropriate stress and rhythm.

[3]See footnote 2 page 109.

LESSON XXVIII

pp. 601-605

Sound Segments	Covering Patterns
Consonant combinations with [r] or [l] and following consonant, in words such as farm, barn, bird, work, serve; salt, child, shelf, help. Consonant combination with [s] or [z] and preceding consonant or consonants, in words such as bits, parts, adults, yards, colds, forks, hopes; wants, finds, thinks, muscles, tables, titles; tastes, asks; expects. Consonant combinations with [t] or [d] and preceding consonant or consonants, in words such as missed, noticed, helped, looked; laughed, washed, touched; admired, happened, earned, seemed, called; described, caused, arrived; arranged.	Practice of reading aloud connected discourse with satisfactory stress and intonation of rhythm groups.

LESSON XXIX

pp. 618-624

SOUND SEGMENTS

Consonant combinations with [tʃ], or [θ] and preceding consonant, in such words as lunch, inch, fifth, twelfth, sixth, width, length, ninth, depth.

Consonant combinations with [f], [v], [ʃ], or [tʃ] at the beginning of a syllable and another consonant at the end of the preceding syllable, in such words as invitation, inform, comfort; mention, action, function, digestion, description, mansion; advice, transform; fifty.

Consonant combinations with [θ] or [ð] at the beginning of a syllable and another consonant or consonants at the end of the preceding syllable, in such word groups as enough thread, six things, red thread, big things, that theater; stops thinking, what's that; those things, where's the house; fill the bowl, wash the window, leave the house, watch the class.

Some variations in pronunciation.

Of unstressed vowels, [ɪ], [ə], [ɛ]

Of the vowels of stress syllables,

[æ] and [ɑ], [ɑ] and [ɔ], [u] and [yu]

Of the [r] after vowels,

[r] and [ə]

In brief summary, then, at the end of the lessons of Volume III the student will have had the following in the order indicated.

OF SOUND SEGMENTS

Volume I

1. All the distinctive sounds of English for mimicry and imitation, presented in minimum pairs of words and nonsense syllables in order to develop recognition and accurate discrimination in hearing.
2. An elementary description of the "vocal organs" with charts and diagrams for reference as a basis for the articulatory analysis of English sounds, with exercises to achieve greater voluntary control of the movements of the tongue in the accurate production of new sounds.

End of Volume I, Volume II, and part of Volume III

3. A descriptive analysis of the chief features of articulation in producing each of the distinctive sounds of English (vowels and consonants) and practice in producing each of these sounds in isolated words, and in many useful phrases and sentences.

Volume III

4. The chief consonant combinations in English with practice in producing each of the combinations in isolated words, and in useful phrases and sentences.
5. The chief variations in the pronunciation of unstressed vowels, of the stressed vowels [æ] and [ɑ], [ɑ] and [ɔ], [u] and [yu], and the consonant [r]
6. The usual spellings of English sounds.

OF COVERING PATTERNS

Volume I

1. The stress of words and of phrases.
2. The basic pattern of English intonation, (2-4 at the ends of phrases), and the intonation patterns for phrases in combination, (2-4 2-4 for slow speech and 2-3 2-4 for more rapid speech).
3. Reduced forms of pronouns and the verb be.
4. General basic sentence rhythm--smooth waves as opposed to staccato syllables.

Volume II

5. Rhythm groups in relation to grammatical units.
6. The various intonation patterns for questions (3-2, 3-4-2, in addition to 2-4).
7. Special stress and intonation curves for contrast or emphasis.
8. Reduced forms with rapid tempo.

Volume III

9. Intonation curves in series, in various combinations such as adjective + noun, verb + complement, two clauses, (3-2, 2 2-4, 2-3 and 3-4-2, 2-4-3).
10. Secondary stress on long words; stress on various types of word groups.

In Volume IV the student reviews the sounds of English and the chief features of the covering patterns in contexts that cover a greater range and demand a more sustained discourse than did the simpler exercises in the earlier volumes. Attention is centered especially upon the rapid recognition of the special sound features that English uses to distinguish meanings and upon the habitual production of these sounds in the stream of speech. The aim of these exercises is to make the precise production of English sounds and rhythm and intonation as automatic as possible. To this end, also, the pattern practices of the grammar materials lend themselves throughout the whole course. It is expected that the points of pronunciation taught in the pronunciation lessons will be insisted upon through all the oral work of the student, in grammar and in word study. Knowledge and analysis in matters of pronunciation are not sought for themselves but solely as a basis upon which to build a satisfactory new set of speech habits.

OUTLINE OF GRAMMAR MATERIALS

AN INTENSIVE COURSE IN ENGLISH FOR LATIN AMERICANS

VOLUME I

INTRODUCTION

pp. i, ii

Because the structure of English, i.e. the devices by which the relationships of words are shown, is so much a matter of position and order, the chief emphasis has been placed upon the fundamental matters of word order. In fact, the grammar materials of the first ten lessons are organized chiefly about three important matters of word order: (a) the significant relative positions of nouns and verbs in the various types of English sentences--statements, questions, requests, (b) the noun with respect to the order of its modifiers, (c) the verb and the fixed positions for such complements as nouns, adjectives, and words of place, manner, and time.

Within the framework set up by the stress upon the important matters of word order, attention is directed to the forms used in the two chief inflections of present-day English--the singular and plural forms of nouns, and the present and preterit tense forms of verbs. Emphasis is given only to those inflectional forms that continue to be live, vigorous patterns today. Attention is also directed to the use of a few necessary function words such as do, in questions and in negatives; be + the ing form of the verb, in expressions of present time; going to, for expressions of future time; can, for expressions of ability; used to for expressions of customary action; in, on, beside, from, to, of, at, with substantives, in expressions of place, direction, and time.

Word Order	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON I		
pp. 1-11		
"Subject" and "Predicate" Noun with article and adjective	Subject forms of personal pronouns "Gender" in 3rd person pronoun Definite article Present tense forms [z] Plural of nouns [z] Present tense forms of be	From, to
"Subject" pronouns "Predicate" verb plus complement		
Summary frame		

Word Order	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON II pp. 21-29		
"Object" pronouns Questions with do	Object forms of personal pronouns Plural of nouns [s] Simple form of verb Forms do, does Form of indefinite article Contracted forms of be	
LESSON III pp. 43-51		
Negative with do Questions with be	Plurals of nouns [ɪz] Uses of a, an, count nouns, mass nouns Uses of the	In, on, beside
LESSON IV pp. 66-78		
Negative with be Questions with who, what, where. Also with pronouns and be Phrase modifiers of nouns	Genitive forms of personal pronouns Demonstrative forms--this, that Summary--"s" ending, nouns, verbs Form of other	All of, Some of, None of
LESSON V pp. 92-98		
Modifiers of verb and complement Affirmative statements Negative statements Questions, affirmative Be plus ing form, affirmative and negative	Verb forms with collective nouns	Much, many

Word Order	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON VI		
pp. 113-124		
Order of complements of predicate in statements	Irregular plural of nouns Preterit of regular verbs. Uses of preterit tense.	of, from. a few, a little
Order of complements of predicate in questions	Preterit of be	
Order--affirmative and negative Present and preterit of be		
LESSON VII		
pp. 139-146		
Questions with preterit form (plus complements) Negative statements in preterit form Questions with interrogative words Future verb phrase be plus going to plus simple form Numerals as modifiers To plus simple form of verb as object of ask, learn, like, want	Present tense--customary action and present habits Use of present tense and also ing form to express future.	going to for future verb phrase of with words of measure to with verbs
LESSON VIII		
pp. 158-166		
Noun adjuncts Indirect object by position	Preterit forms of irregular verbs.	can as auxiliary Uses of article the--not used with certain expressions during, from ... to Some uses of to with verb.

Word Order	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON IX		
pp. 187-194		
Clauses modifying nouns	The ending ly	At, of place.
Position of complements of "manner" with relation to position of complements of "place" and "time"		At, in, on, of time
		Very and too.
Request and directive sentences		

LESSON X

pp. 211-218

Review of the grammar materials of Volume I.

VOLUME II

INTRODUCTION

p. xi

As indicated in the Introduction to Volume I the grammar materials of the first ten lessons present the basic patterns of English construction organized about important matters of word order: (a) the significant relative positions of nouns and verbs in the various types of English sentences--statements, questions, requests, (b) the noun with respect to the order of its modifiers, (c) the verb and the fixed positions for such complements as nouns, adjectives, and words of place, manner, and time. Within this organization only those inflectional forms were treated that continue to be live, vigorous patterns in present-day English--the singular and plural forms of nouns, and the present and preterit tense forms of verbs.

In Volume II, the second ten lessons, attention is especially directed to the uses of function words: (a) the most important and most frequently used "prepositions" in expressions of position, direction, time, comparison, purpose, means or instrument; (b) the interrogatives and relatives; (c) it and there in the place of the subject; (d) the "auxiliaries" in expressions of obligation and necessity, should, must, have to, etc.

The inflectional forms treated in the lessons of Volume II are subordinate but by no means unimportant. They are (a) many of the irregular preterit tense forms, such as rode, chose, found, sank, grew, kept; (b) the forms of adjectives used in comparisons, such as softer, better, clearest, most; (c) the genitive forms of nouns, such as John's, boy's, men's; and (d) the genitive forms of personal pronouns used in positions other than attributive, such as mine, ours, theirs.

Word Order and Necessary Function Words for Sentence Patterns	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON XI		
pp. 243-247		
Questions attached to statements.		before, after, until, in expressions of time.
Contrastive and continuing statements. (be or auxiliary alone) (do as substitute verb) (either, too, so)		for (and its omission) in expressions of time.
It in expressions of time		
Polite forms of request sentences.		
LESSON XII		
pp. 262-268		
Request sentences with let us.		some, and any, after verbs
Substitute word one.		with, without, (accompaniment or instrument)
It in expressions of weather, distance, identification.		by (agency, means)
How and how far in questions.		
LESSON XIII		
pp. 281-286		
In order to and to for purpose.		for (purpose)
Why in questions.		toward (direction)
		into, out of (direction)
		up, down (direction)
		through (direction)

Word Order and Necessary Function Words for Sentence Patterns	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON XIV		
pp. 302-308		
To plus simple form after adjectives with too or enough.	Preterit verb phrase with -ing	which, what (interrogatives)
For after predicate adjective.		
It with to plus simple form of verb after predicate adjective.		
While, when, in clauses of time.		
LESSON XV		
pp. 325-334		
Whose in questions.	Genitive forms of personal pronoun used alone	should (ought to) must, have to
Clauses that modify nouns.	Genitive forms of nouns	inside, outside (place)
		over, under, above, below (position)
LESSON XVI		
pp. 349-355		
Sentence pattern for comparisons.	er in comparisons	the same ... as as ... as
	est in comparisons	similar, like, alike
	irregular forms in comparisons	different from
		more
		most

Word Order and Necessary Function Words for Sentence Patterns	Inflectional Forms	Function Words and Words Distributed Grammatically
LESSON XVII pp. 369-373 Summary of *it* in subject position. *There* in subject position.		*between*, *among* *in front of*, *behind* (position) *around* (direction, position) *upon* (position)
LESSON XVIII pp. 389-395 Order of words in clauses. Noun clauses (as object). Interrogatives with *to* plus simple form of verb. (He asked *where to go*) (He asked *where they should go*)		*by* (direction) *by* (time) *off*, *off of* (position) *across* (direction)
LESSON XIX pp. 413-419	Preterit forms--irregular.	

Review of the grammatical materials of Volume II.

LESSON XX

Mid-term Test of Progress.

VOLUME III

In Volume I the grammar materials included primarily the basic patterns of English construction organized about the important matters of word order; i.e. the fundamental patterns for statements, questions, and requests. Only those forms were included which are necessary to operate these patterns--those for singular and plural number, and those for the present (including the *-ing* form), and the preterit of verbs. The function words included are those essential to the situations covered--*do* for questions, *be* + *ing* form for present time, *going to* for future; and those with substantives--*in*, *on*, *at*, *beside*, *from*, *to*, *of*--for expressions of place, direction, and time.

In Volume II the grammar materials included primarily

(a) the sentence patterns that require function words, i.e. questions attached to statements, questions as object or complement word groups, and questions with interrogative words; requests with polite forms and proposals including the speaker; statements with substitute words, and statements of comparison; included word groups or "clauses," as modifiers of nouns, as modifiers of adjectives, and as complements.

(b) the most important and most frequently used function words, with especial emphasis upon those used with substantives in expressions of position, direction, time, comparison, purpose, means or instrument; and with some emphasis upon those used with verbs to express obligation or necessity--should, must, have to;

(c) the forms for irregular preterits, such as rode, sang, grew, kept; for comparisons with adjectives, such as softer, better, clearest, most; and the genitive forms of nouns, such as John's, boy's, men's,and of personal pronouns used in positions other than attributive, such as mine, ours, theirs.

In Volume III the grammar materials include primarily

(a) included word groups or "clauses," with their necessary function words, the accompanying other words, and substitute expressions;

(b) function words with verbs and accompanying necessary words that are distributed grammatically (a number of these items are chiefly for recognition);

(c) the word order of post-positive modifiers and of clauses;

(d) the forms of past participles, especially of irregular verbs, and of the indefinite pronouns.

The grammar lessons of the first three volumes (Lessons I to XXX) contain all the items of English structure that are stressed in this intensive course. In the first twenty lessons, by means of practical exercises with a strictly limited vocabulary, the chief emphasis was placed upon the basic patterns of English construction organized about the important matters of word order. Those few inflectional forms and function words were treated which are also essential to providing a sound foundation upon which to build a satisfactory productive competence in simple English. All these practical exercises are supplemented and enforced by the "pattern practices" in order to make the structures automatic in production. The ten lessons of the third volume are for those who have advanced beyond the beginner's stage and include some matters for receptive use or comprehension.

Word Order (Clauses and Post-Positive Modifiers)	Inflectional Forms	Function Words and Words Distributed Grammatically (With verbs and with clauses)
LESSON XXI pp. 453-461	Past participle forms of regular verbs Past participle forms of irregular verbs	Have and past participle--for action completed and important in present still, any more, any longer already, yet ago, since, for

Word Order (Clauses and Post-Positive Modifiers)	Inflectional Forms	Function Words and Words Distributed Grammatically (With verbs and with clauses)
LESSON XXII pp. 479-483		
		had and past participle--completed in some past time
		be and past participle (with and without an expression of agency)
		will and shall (for recognition)
		used to and be used to Be used to--(a) habit or custom, (b) tolerance or "conditioning" present and preterit — with nouns / with ing forms of verbs
		could possibility and doubt (For recognition) not past time (as preterit of can = ability)
LESSON XXIII pp. 503-507		
Explanatory nouns		have been, had been + ing form
ing form as modifier with complement without complement		(duration to present time) (duration to a past time)
past participle as modifier with complement without complement		would, customary action (for recognition)
adjectives after nouns adjectives with "phrase" modifiers		

Word Order (Clauses and Post-Positive Modifiers)	Inflectional Forms	Function Words and Words Distributed Grammatically (With verbs and with clauses)
LESSON XXIV pp. 522-527		
	Indefinite pronouns one (you and they for recognition)	might, possibility and doubt (May, possibility and doubt) (For recognition)
	Compound indefinite pronouns concord	get { = have got; = have got to; = become; + past participle } (For recognition)
LESSON XXV pp. 542-553		
Order of expressions of place, manner, and time in sentences with "object" modified by a clause or with noun "object" clause.	Tense forms in clauses	Expressions of comparison as ... as, than (No repetition of principal verb and complement) so--"shortened sentences"
LESSON XXVI pp. 561-565		Summary of uses of do Expressions of cause or reason because, since, as, for Expressions of purpose to, in order to, so as to in order that, so that Uses of (can, will, may / could, would, might) in those clauses Expressions of result and therefore consequently — so ... that so that — such ... that so

Word Order (Clauses and Post-Positive Modifiers)	Inflectional Forms	Function Words and Words Distributed Grammatically (With verbs and with clauses)
LESSON XXVII pp. 579-582		keep--repeated and continued action For recognition: talks and talks; talks and talks again and again; over and over frequently, continually, repeatedly, etc. Expressions with though, although
LESSON XXVIII pp. 597-600		Expressions with if Expressions with if ... not--unless Expressions with whether or not; whether; if
LESSON XXIX pp. 613-617 "Direct object" + simple form of verb "Direct object" + adjective or past participle "Direct object" + noun		Summary of uses of have want, would like, wish want, would like + noun; + to + verb; + noun + to + verb wish + to + verb; + that + clause (For recognition)
LESSON XXX pp. 630-634		

Review of the grammar materials of Volume III.

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VOLUME IV

In Volume IV the grammar lessons offer a fresh type of approach to the important matters treated in the first three volumes and aim not only to support the habits developed by the former exercises but especially to check possible weaknesses in those habits and to furnish considerable free practice. The type of review exercises furnished in these lessons (Lessons XXXI to XXXVIII) forces the productive use of these particular constructions and forms in contexts more complete than those of the earlier exercises and demands from the student a sustained use of these English patterns when his attention is upon thought rather than upon structure.

In each of the grammar lessons of this volume there is a text so composed as to emphasize by considerable repetition a few selected features of structure. This text is designed to be presented orally to the students without pause and at normal speed and the students asked to retell in their own words as much of the material as they can remember. They inevitably use in their free retelling of the matter the few features of structure that have been repeated frequently in the text in natural contexts.

The special items selected for each text are in each case listed in a note to the teacher. These are the items that are to be given special attention and, if necessary, retaught by using either the special drills provided in the lesson of the day, or by other exercises from the preceding volumes where these items were first taught.

The special items included in the lessons of Volume IV are those which in our experience have needed special attention in the effort to stimulate the student to use his new knowledge and his new habits in productive expression with more sustained and freer discourse.

Some of the chief items are listed in the following.

LESSON XXXI

pp. 657-662
Forms of nouns.
Forms of verbs.
Word order of modifiers of nouns, and of expressions of time and place.

LESSON XXXII

pp. 673-676
Uses of the, and its omission.
Possessive pronouns
say and tell
like, want, love
in, at, on, to

LESSON XXXIII

pp. 685-688
Pronouns in subject position
Preterit forms and preterit verb phrase with -ing.
Have (has, had) and the past participle.
Other

LESSON XXXIV

pp. 698-701
Word order in noun clauses and in questions with interrogative words.
Preterit and past participle forms of irregular verbs.

LESSON XXXV

pp. 712-714

Uses of subject pronouns.
Inflected genitives.
Use of the articles.
Some and any

LESSON XXXVI

pp. 726-728

in order to, in order that, so that
Invariable form of adjectives.
such ... as
it with to and simple form of verb after adjective complement ("predicate adjective").

LESSON XXXVII

pp. 741-744

be with the past participle.
Comparison
There is, there are.
Noun adjuncts

LESSON XXXVIII

pp. 755-758

if clauses,--result clauses, etc.
Use of auxiliaries in sentences and in clauses.

In brief summary, then, the grammar materials of this intensive course stress the following matters.

In Volume I the chief stress is upon the basic word order structure of statements, questions, and requests. The two sets of forms--singular and plural number, and present and preterit tense, the forms of the personal pronouns and the few function words that are essential to operate these structures are also included. The function words include do for question, going to for future time, and be + ing form for present time.

In Volume II the stress is put upon the sentence patterns that require function words--questions attached to statements, requests with polite forms, statements with substitute words, clauses as modifiers of nouns, etc.--and upon the most important and most frequently used function words with nouns. The forms that are included are those for the irregular preterit, the genitive of nouns, and of personal pronouns in positions other than attributive.

In Volume III the stress is put upon clauses with their necessary function words. Here also are included the chief function words with verbs to express completed action, customary action, obligation, possibility, etc.; the word order of post-positive modifiers and of clauses; and the forms of past participles.

In Volume IV no new items are added but exercises presented that are designed to stimulate the student to use his knowledge and new-formed habits of structure in longer contexts and more sustained discourse. All through the course, however, by means of the supporting "pattern practices" and "substitute frames" the effort is made to make the basic structures of English, matters of habit rather than of conscious choice, and every one of the statements of the "grammar" of the lessons is a summary statement of practice to be derived from the examples and exercises as a helpful guide in forming habits and not to be treated as a fact of knowledge to be remembered and restated.

OUTLINE OF VOCABULARY MATERIALS[1]

INTENSIVE COURSE IN ENGLISH FOR LATIN-AMERICANS

VOLUME I

INTRODUCTION.

p. ii Since the emphasis of the first ten lessons is upon structure and sounds, the vocabulary is strictly limited. The plan has been to include those vocabulary items which are most useful in the particular learning situation of the students for whom this course provides. The learning situation requires that the terms and phrases shall be related to the immediate social and physical environment and that they shall provide the means of operating the structural exercises. Accordingly, certain areas of vocabulary have been developed. There has been no effort to cover the environment completely, but enough terms have been chosen in each area to set up satisfactory conversation and discussion within the language frames presented in the grammar.

The chief areas used are: formulas of courtesy and matters of social behavior, including the practices used in respect to personal names, titles, and addresses; food, clothing, parts of the body; buying and selling, including matters of money, banks, the post office; time, including the phrases used in respect to the hours of the day, the months, and the seasons; the classroom and the matters of the physical environment in which the actual teaching occurs.

LESSON I

pp. 15-19

Word Study	"Reading"
1. Expressions of nationality as pronounced by English speakers. 2. Cognate words--expl. of use e.g. doctor, lesson, university, important	1. The English class e.g. student, teacher, vocabulary, pronunciation, explanation, words; attend, speak, understand, know, learn; easy, new 2. The English Book e.g. form, verb, article, spelling, custom, read, help; long, interesting. 3. The North American Friend e.g. son, daughter, question, answer, house, room, lamp, pipe, cigaret smoke, ask; difficult, good.

[1]As indicated above the vocabulary materials of our Intensive Course, outlined here, are also in process of revision and there are some features of the text that do not represent our present practice. In the revised edition, for example, we shall not use Spanish glosses for single words and we shall provide in the text much more of the typical context materials and exercises which our teachers have always supplied and used in their teaching. Our heading "Reading" is misleading. The function of these "readings" was to introduce all new words in context, and this material has always been dealt with orally first. Whatever reading occurs is incidental and in the nature of a review of matters already taught and practiced.

LESSON II

pp. 36-41

Word Study	"Reading"
1.2. North American greetings and leave takings. 3. Cognate words e.g. president, custom, indicate, omit.	1. North American Informality e.g. greetings, courtesy, cordiality, informality, shake hands, embrace, smile, speak, formal, informal, sincere 2. North American Introductions e.g. lady, gentleman, person, introduction, for example, young 3. The University and the English Course e.g. course, sentence, purpose, discuss, write, language, easy, difficult. 4. The Price of Food e.g. money, price, list, butter, bread, coffee, sugar, milk, change, increase, decrease. 5. The English Class e.g. letter, envelope, stamp, assignment, get, arrive, early, late

LESSON III

pp. 58-64

Word Study	"Reading"
1. Numerals. 2. Addresses at, on, in, of place 3. United States Money e.g. dollar, cents, quarter, dime, nickle, penny. 4. Cognate Words. e.g. difference, cause, omission, possible, sincere, etc.	1. Food and Clothes e.g. clothes, dinner, boy, girl, store, cash, manager, department store, shoe, dress, hose, blouse, wool, suit, hat live, eat, drink, remember, sell, buy, pay, wear, want large, white, small, brown, excellent, expensive

LESSON IV

pp. 87-90

Word Study	"Reading"
1. Cognate words e.g. check, music, excellent, etc. 2. Always, sometimes, never. 3. Want, like	1. Letter. (Form for headings, greetings, conclusions; vocabulary) e.g. south, country, drug store, candy, ice cream, tax, group, pair, necktie, family, mother, father, brother, sister. enjoy, carry, take courses, spend, bring comfortable, perfect, different, central, friendly, blue, bright

LESSON V

pp. 107-112

Word Study	"Reading"
1. Cognate words e.g. attitude, different, excellent, perfect, possible, etc. 2. Each, every, often, seldom, always, never, usually, 3. Parent 4. sit. (is sitting vs is seated)	1. Conversation (at breakfast and in living room.) e.g. glass, fruit juice, cups, boiled egg, waiter, take, dishes, piece, water, bottle, plate, knife, fork, spoon, cream, pitcher, sugar bowl, chair, window, newspaper, couch, door, radio, orchestra, program, match, parents, husband, child, woman. listening to, play, sing, speak with, work, receive, put, hot.

LESSON VI

pp. 133-137

Word Study	"Reading"
1. Cognate words e.g. medicine, fruit, orchestra, program 2. Titles of address and their use. 3. Ordinal numerals 4. Weights and measures e.g. ounce, pound, ton, inch, foot, yard, mile; pint, quart, gallon; peck, bushel	1. North American Names of Persons e.g. first name, last name, middle name, signature, telephone directory, marriage, rule, nickname select, change, determine married, unmarried, favorite, same 2. Conversation including numerals in addresses, weights, measures (Additional words such as following) hospital, grade, news, living room. open, believe, earn, cost, closed, right

LESSON VII

pp. 155-156

Word Study	"Reading"
1. Cognate words. e.g. hospital, piano, telephone, favorite 2. Home 3. what (interrogative)	Letter. (Repeating important vocabulary items of former lessons.)

LESSON VIII

pp. 179-185

Word Study	"Reading"
1. Expressions of time 2. Expressions of rate 3. dress, letter, glass, bill. (various meanings of each) 4. Work (Functional change.) 5. Once, twice, three times, etc.	Courtesy and etiquette Introductions e.g. wages, hostess, guest, meat, salt, pepper, quality, course, dessert, tea, sandwich, punch, end. mention, take, sit down, pushes, serve, begin, offer, pass, wife, delicious, polite, popular, cold, iced

LESSON IX

pp. 204-209

Word Study	"Reading"
1. Cognate words e.g. method, quality, vegetable, prefer, present, serve, popular, etc. 2. Expressions of clock time e.g. after, past, to, of, noon, midnight, etc. 3. Days, months, and seasons 4. Dates. 5. Irregular preterit forms. e.g. came, saw, knew, sold, sent, had, said, read, met, cost, put, could, got, gave, ate, was, were, went, began, left, sat, stood, took.	1. Aches etc. (for names of parts of body) e.g. head, throat, headache, fever, shoulder, arm, leg, foot, muscle, tooth, dentist, ache. sore, uncomfortable 2. Use of dates and expressions of time. 3. Of persons. e.g. tall, thin, like.

LESSON X

pp. 224-235

REVIEW

1. The preparation of word lists under area headings such as classroom, English House, city, stores, food, clothes.

2. Selected vocabulary items with defining sentences.

Vocabulary items	128
Words for "things" (nouns). . . .	61
Words for "actions" (verbs) . . .	52
Words for "qualities" (adjectives)	12

Total number of starred items in the readings throughout Volume I, 446.

VOLUME II

INTRODUCTION

p. xii In as much as the lessons of Volume II center attention primarily upon a grasp of structure and pronunciation, as did the lessons of Volume I, the treatment of vocabulary items through the materials devoted to Word Study and Reading is continued in Volume II with the same purposes and with much the same limitations as before. The items are strictly limited and include those which are most useful in the particular learning situation in which the students are--their physical and social environment and the special words necessary to operate the structural exercises. New vocabulary areas are added to those of Volume I, and include the words descriptive of physical characteristics such as size, shape, color, weight, flavor; the house, with its furniture; the weather; and the cafeteria.

LESSON XI

pp. 257-260

Word Study	"Reading"
1. near, far from	1. The drugstore
2. The -ing form	e.g. prescription, druggist, box, pills,
e.g. They enjoy good singing.	tooth paste, razor blade, cigar,
She is learning English by studying it.	tobacco, magazine, cover, finger,
He likes staying at the English house.	waitress, soda fountain, sundae, ice cream cone, "coke;" prepare, count, hear, advise, order, recommend; certainly, only, enough, dark, pretty;
3. Questions with expressions of time.	
e.g. What time is it? It is nine o'clock.	
4. Expressions of wish or desire.	
e.g. I want a glass of water.	
He would like a glass of water.	
5. do as a full context word.	
e.g. They are doing their lessons.	
The reading that we did was difficult.	

LESSON XII

pp. 275-279

Word Study	"Reading"
1. Cognate words e.g. describe, prepare, prescribe, recommend, temperature, chocolate. 2. enough 3. for (with money as in "He bought the coat for $25.00) 4. Clothes 5. right and wrong; right and left.	1. The cafeteria. e.g. trays, restaurant, service, soup, roll, pie, paper napkin, cashier, total, slip, seats, glasses, sign, kind, class, block, taxi, tickets; forget, order, stand in line, change (her) mind, add, ride, try, find, whisper, stop, light, talk, prefer, walk; tired, poor, slow, clean, cool, sometime, back, wrong, fat, warm.

LESSON XIII

pp. 294-300

Word Study	"Reading"
1. either, either ... or 2. for e.g. "to sing for their guests" "to buy one for him" "because he is too hoarse to speak he asked me to make the address for him." 3. say, tell, talk, speak. 4. about e.g. "a book about grammar," "to ask about tickets," "to know about the election," "to read about," "to speak about," "he paid about five dollars," "about five o'clock," "about three miles."	1. The house. e.g. description, garden, porch, hall, mirror, first floor, kitchen, furniture, gas stove, sink, refrigerator, stairs, basement, second floor, back yard, bedroom, bathroom, bed, closet, bureau, curtains, shades; seem, contain, sleep, hang, plan; attractive, narrow, wide, handsome, electric, various. 2. The English class (see also Lessons I and II.) e.g. ink, pen, typewriter, pencil, story, notebook, notes, problems, speech, club; copy, sharpen, wait, tell, hope, turn, present, right away.

LESSON XIV

pp. 318-323

Word Study	"Reading"
1. Cognate words e.g. composition, description, garden, paper, problem, refrigerator, attractive, electric, present, prefer. 2. seem 3. Irregular preterit forms. e.g. feel, find, forget, hang, hear, leave, ride, sleep. 4. such 5. next and the next, in expressions of time. e.g. "I am going to New York next month and stay for six weeks. I shall spend the next month in Detroit."	1. The movies as representations of life. e.g. impression, characters, schools, entertainment, representative, truth, crime, sex, society, standards, exaggeration, point, fact, exceptions, effect; inquire, shake (his) head, mean, represent, recognize, laugh at, entertain, emphasize, admire, suppose, worry, impress; serious, true, excessive, real, able, public, of course, fairly, ordinary, bad, even.

LESSON XV

pp. 343-347

Word Study	"Reading"
1. Cognate words e.g. element, exaggeration, exception, impression, public, superintendent. 2. had better 3. know, know how to. 4. ever, as generalizing form 5. Names of stores e.g. Wahr's, Kroger's, Swift's Drug Store	1. An identification game. e.g. game, way, rest, object, flavor, shape, rectangle, radiator, height, weight, color, size; play, choose, guess, taste; sweet, sour, bitter, round, square, fair, hard, soft, big, tall, red, yellow, green, black, hard, difficult, exactly, almost, at least, perhaps, unfortunately.

LESSON XVI

pp. 362-366

Word Study	"Reading"
1. Cognate words e.g. color, object, rectangle, exact. 2. had rather, would rather. 3. at least 4. paper, as in "a piece of paper," "there is no paper to write on," "a Sunday paper," "papers for admission into a country."	1. Customs and behavior. e.g. visitor, nation, philosophy, individual, responsibility, childhood, information, idea, control, situation, adult, morality, example, decision, habit, part, chaperone, system, safeguard, absence, privilege, abuse(n), lack, sense; need, require, assume, abuse(vb), provide; social, liberal, responsible, absent, proper, moral, reliable, unlike, external, unnecessary, thoughtful, strict, healthy; dangerously, comparatively, properly, naturally, in spite of.

LESSON XVII

pp. 381-386

Word Study	"Reading"
1. Cognate words. e.g. adult, decision, idea, information, privilege, system, responsibility; direct, individual, liberal, natural personal, responsible, social. 2. both, both ... and. e.g. "both men," "they both," "both of our friends," "both of them," "both John and James," "the flowers both blue and red," "both slowly and naturally," "both at the house and in the class." 3. write, write down. e.g. "write a letter," "write down the words," "write the words down," "write them down." 4. farther, further. e.g. "Honduras is farther from here than Mexico," "to study the question further," "any further questions."	1. The customs of "dating." e.g. appointment, expression, dance, concert, entertainment, expense, apartment, invitation, frankness; call on, call up, get along, pertain, arrange, go for a walk, invite, share, let; unfamiliar, convenient, just, miscellaneous, respectable; frankly, without

LESSON XVIII

pp. 405-411

Word Study	"Reading"
1. Cognate words e.g. dance, expression, information, invitation, insist, invite. 2. whichever, whatever, whoever. 3. country, shade. e.g. "a country or nation," "the country rather than the city,--rural rather than urban," "the shade of a large tree," "the shades at the windows." 4. Kinship terms. e.g. aunt, uncle, niece, nephew, cousin, grandmother, grandparents, grandson, grandchildren, father-in-law, sister-in-law, son-in-law. 5. Verbs with irregular preterit forms. e.g. become, bite, bleed, break, choose, cut, drive, fall, fly, freeze, grow, keep, let, lend, make, mean, run, sink, sleep, sting, swim, wake up. 6. hope, wait, wait for, expect.	1. Before breakfast. e.g. bath tub, get up, sleep, wait for, lie, wait on, look at, wake up, wash, shave, brush, comb, ask for, take a shower, borrow, lend, keep, succeed; ready, asleep; 2. A picnic. e.g. farm, picnic, car, barn, lake, acre, land, bathing suit, wood, path, practice, stone, shore, shade, tree, fly(n), mosquito, garden, plant, bee, cheek; call for, drive, consist of, freeze, skate, swim, run, put on, look out, fall, break, think of, cut, sink, reach, lay, breathe, bite, happen, find out, grow, accept, touch, fly (vb), sting; fast, unlucky, sharp,

LESSON XIX

pp. 428-446

REVIEW

Important vocabulary items selected from the readings, with sentences of defining context.

Total number of items	222
Words for "things," (nouns)	38%
Words for "actions," (verbs). . . .	34%
Words for "qualities" (adjectives).	22%
Function words.	6%

Total number of starred items in the readings throughout Volume II, approximately 400.

VOLUME III

INTRODUCTION

p. xiv In Volume III the matters of vocabulary receive more emphasis than they do in Volumes I and II. Special attention is given in the Word Study sections to the live patterns of derivation such as the use of the suffixes -er, -ness, -able, -y; to

groups of English and Spanish cognate words with similar areas of meaning; and to common English words of particular difficulty such as take, put, make, get, and time.

The reading material of Volume III, although it is still strictly limited in vocabulary and primarily used to practice the language items being learned, attempts to furnish some introductory information concerning various aspects of life in the United States.

LESSON XXI

pp. 468-477

Word Study	"Reading"
1. Cognate words. e.g. abundant, accident, act, actor, animal, barber, circular, culture, dialog, extreme, favorable, insect, modern, natural, novel, obedient, poem, poet, probable, pure, quiet, result, secret, sign, solid, superior, tone, visit. 2. just e.g. "just two minutes ago," "stayed just one month," "just now," "I just saw her," "I have just eaten dinner." 3. right away, at once, once. as in "to come right away," "to come at once," "I once lived in New York," "I came only once." 4. mountain, mountains	1. A conversation of parents. e.g. garage, key, button, trousers, plan, week-end, mountain, fire, sheet, pillow, sun, grass, flag, pole, neighbor, funeral, animal, cat, squirrel, needle, pin, spool, thread, string, umbrella, wing, spot, paint, leaf, boat, material, sleeve; lock, hurry, sew, throw, dismiss, suggest, rain, take a trip, climb, cook, wish, pull, never mind, tell time, be afraid, raise, lower, interrupt, try on, finish, fit, fix, die, cry, show, bury, refuse; proud, smooth, wet, dry, good-looking, tight, loose, really, rather.

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LESSON XXII

pp. 491-501

Word Study	"Reading"
1. Cognate words. e.g. capture, consider, consult, continue, decide, declare, divide, examine, explore, form, imagine, insist, interpret, invent, protest, organize, rob, transform, visit. 2. The names of the states of the United States. 3. The ending -er with nouns, frequently indicating a performer or an expert or an instrument. e.g. swimmer, beginner, helper, speaker, driver; teacher, singer, waiter, dancer; can-opener, container, freezer. 4. time as in the following expressions. e.g. "on time," "to tell time," "in time," "It is time to go," "There is time to go," "to beat time," "in 3-4 time," "a good time," "from time to time," "at times," "a time for work," "winter time."	1. Climate in the United States. e.g. climate, chart, thermometer, figure, a great deal, depend, interpret. 2. The Fahrenheit Thermometer e.g. laboratory, diagram, formula, degree; boil, consider. 3. Fall weather and winter weather. e.g. ground, branch, rise, shine, bare, deep. 4. Clothes for fall and winter. e.g. socks, scarf, fur, leather, gloves, rubber, underwear; continue, heat. 5. Temperatures in representative states. e.g. average, section

LESSON XXIII

pp. 514-520

Word Study	"Reading"
1. The words about, at, for, from, in, of, on, to, with, after verbs. Review of expressions already introduced, and new expressions as follows: agree with, ask (a favor) of, correspond to, correspond with, depend on, disagree with, differ from, hear ... about, hear ... from, insist on, persist in, succeed in, think about. 2. off and on, ever since. 3. still and even with more or adjectives with the -er ending. e.g. "still warmer," "even more beautiful," "even better."	1. The library. e.g. community, fee, requirement, card, fine, damage, offense, reference. dictionary, encyclopedia, building, periodicals, stacks, shelves, drawer, author, call number, law, call slip, assistant, arrangement, step, file; obey, lose, tear, publish, require; due, overdue, previous, useful, upper; according to. 2. The weather. e.g. at all, continually, daily, ever since, continuously, from time to time, off and on.

LESSON XXIV

pp. 533-540

Word Study

1. Cognate words.
   e.g. opinion, digestion, decision, opera, union, division, conclusion, melon, dean, sermon, religion, confusion.

2. get
   as in "get some sleep," "gets forty dollars a week," "they got the man who robbed the bank," "get breakfast for the family," "get there at six," "get up in the morning."

3. at, by, in, of, to, with, used with a past participle and be.
   e.g. surprised at, frightened by, interested in, tired of, opposed to, covered with.

4. else, after such words as who, what, where, anyone, someone, everybody, nothing.

"Reading"

1.2. Of a university.
   e.g. registrar, emergency, advanced, entrance, requirement, registration, pleasure, term; appreciate, ask a favor of, talk to; graciously, at first.

3. From the campus to the English House.
   e.g. cloud, sky, bell, tower, bird, hole, lawn, bench, nut, mail, sidewalk, chalk, dirt, wind; ring (vb), dig, feed, steal, fight, win, draw, build, sweep, blow; on the way, soon, happy, blond, angry, noisy, wooden; over.

LESSON XXX

pp. 554-559

Word Study

1. Cognate words
   e.g. dictate, ventilate, operate, separate, celebrate, create, eliminate, anticipate, enumerate.

2. make.
   as in "make a fire," "make a mistake," "make fifty dollars a week," "make a bed," "two and two make four," "make a difference," "make him hurry," "fire makes the water boil," "make him sick."

3. It seems.
   as in "It seems to rain every day," "It seems far," "It seems to me that we'd better go by train."

4. funny, amusing or comic, and strange or peculiar.

"Reading"

1. A diary.
   e.g. diary, blank, adviser, credit, conference, instructor, tuition, board, scholarship, policeman, ribbon, science, unit, guide, text, examination, report, receipt, equivalent; confer, apply, please, hear from, watch, direct, rest, last; valuable, physical, low, heavy, so far, daily.

LESSON XXVI

pp. 572-577

Word Study	"Reading"
1. Cognate words e.g. confidence, supremacy, influence, obedience, substance, evidence, distance, police, colonies, tragedy, comedy, preference, literary, ignorance, experience, democracy, importance, territory, satisfactory, family, laboratory, reference, secretary, victory. 2. do, full verb as in "do (something) for (someone)," "do the dishes." (see also VIII and IX). 3. Nouns that end in -ness. e.g. softness, dryness, lateness, sweetness, bitterness, kindness.	1. New York City e.g. population, center, world, suggestion, crowd, horn, bus, history, fun, architect, design, wealth, subway; stop, dislike, stay away; peaceful, natural, in relation to, famous.

LESSON XXVII

pp. 590-595

Word Study	"Reading"
1. Cognate words. e.g. admiration, ambition, combination, condition, conversation, election, exception, imagination, perfection, production, pronunciation, protection, reduction, section. 2. take, as in "take prisoners," "take his hat," "take medicine," "take sugar in tea," "take a boat to Buffalo," "take a road," "take responsibility," "take a course," "take an examination," "take a trip," "take a walk," "take a picture."	1. University classes e.g. field, experience, recitation, freshmen, sophomore, research, function, committee, chairman, meeting, specialist, lecturer; profit by; valuable, technical, scientific.

LESSON XXVIII

pp. 606-611

Word Study	"Reading"
1. Cognate words e.g. annual, appetite, attention, buffalo, comma, communication, exaggeration, intellectual, occasion, opposition, recommend, suggestion, tennis. 2. Words with the ending -able. e.g. acceptable, admirable, believable, breakable, comparable, dependable, enjoyable, excusable, likable, noticeable, payable, preferable, readable, washable.	1. On note-taking. e.g. record, outline, heading, chapter, clear, efficient, Roman numeral, Arabic numeral.

LESSON XXIX

pp. 625-629

Word Study	"Reading"
1. put, as in "put the dishes on the table," "put money in the bank," "put responsibility upon John," "never put any confidence in what he says," "puts a high value on his ability," "put (a child) to bed," "put (a person) to work," "soft music puts me to sleep." 2. Words with the ending -y. e.g. windy, dirty, hairy, milky, creamy, fiery, glassy, woolly.	1. Going to conventions. e.g. joke, influence, relaxation, leisure, reservation, round trip, fare, uniform, baggage, accommodations; admit, miss, waste, relax, reserve, cancel, wave, wire (telegraph), get off; guilty, idle, all right.

LESSON XXX

pp. 640-651

REVIEW

Selected vocabulary items from the readings and given with sentences of defining context.

Total number of items	76
Words for things (nouns)	38%
Words for actions (verbs).	35%
Words for qualities (adjectives) . .	21%
Function words	6%

Total number of starred items in the readings throughout Volume III, approximately 300.

VOLUME IV

INTRODUCTION

pp. xv, xvi In Volume IV, with the lessons in pronunciation and in structure or grammar devoted solely to a review of the materials given in Volumes I, II, and III, the matters of vocabulary receive relatively more emphasis. In the Word Studies particular stress is put upon such matters as (a) two-word verbs like give up, take over, look up, bring out, put off, (b) deceptive cognates like assist, attend, realize, ignore, gentle, prevent, and (c) functional change without difference in form in such common words as work, smile, plan, ride, talk, turn, help, cool.

The "Readings" of Volume IV are much less limited in vocabulary and structure than are those of Volume III. Through them the student obtains not only practice in normal English over a considerable range of vocabulary but also brief introductory information concerning such matters as our government organization and its various services, system of education, religious groups, magazines and newspapers, literature, art, and music.

LESSON XXXI

pp. 665-671

Word Study	"Reading"
1. Cognate words. e.g. activity, contagious, cruelty, curiosity, dignity, electricity, formality, furious, numerous, originality, popularity, publicity, regularity, sincerity, vanity, variety	1. Government and politics. (List of vocabulary items--p. 670, 671--includes 50 nouns, 24 verbs, 17 adjectives.) e.g. act, cabinet (Pres.), campaign, candidate, citizen, class (social), Congress, donkey, editorial, election, elephant, excitement, fraud, party politics, poll, representative, veto, voter; collect, criticize, declare, elect, nominate, run (administer), run (for political office), take for granted, vote; Democratic, executive, judicial, legislative, political, powerful, Republican, unconstitutional, violent.
2. have, as in "Won't you have a seat?" "Have another piece of cake." "We had a long conversation." "They had a fast game of tennis." "He had his hair cut." "I have it in mind." "The registrar has charge of the records."	
3. Two-word verbs. (General introduction)	

LESSON XXXII

pp. 679-683

Word Study	"Reading"
1. Cognate words. e.g. spiral, statue, spiritual, splendor, studious. 2. Two-word verbs. e.g. run out (of), run across, run down, call up, go over, run through, run into.	1. Education in the United States. (List of vocabulary items, p. 683, includes 18 nouns, 8 verbs, 10 adjectives.) e.g. authority, boarding school, bus, election, geography, mathematics, parochial school, policy, prestige, resources, standard, village, welfare; afford, belong to, compel, maintain, punish, set (standards), supervise, transport. actual, administrative, co-educational, local, modern, obsolete, rural, separate, superior, well-equipped.

LESSON XXXIII

pp. 692-696

Word Study	"Reading"
1. Cognate words. e.g. telephone, alphabet, phonetics, subject, example, quality, atmosphere, equator, hemisphere, eloquent, initial. 2. Two-word verbs. e.g. get through, look out, look out for, come over, come about, give in, give out, get along, get along with, put up with, take to, run on.	1. Religion in the United States. (List of vocabulary items, p. 696, includes 31 nouns, 11 verbs, 9 adjectives.) e.g. Baptist, Episcopalian, Lutheran, Methodist, Presbyterian, Protestant, Puritan, Quaker, Roman Catholic; belief, conflict, denomination, doctrine, religion, sect; comprise, defend, move away, object to, prohibit, protest, separate from; dissatisfied, dissenting, intolerant, religious.

LESSON XXXIV

pp. 705-710

Word Study	"Reading"
1. Functional change. Noun and verb, noun and adjective, with areas of meaning clearly related, as in, work, "the men work," "their work;" smile, "they smile," a smile;" dark, "a dark night," "the dark;" walks, talk, ride, push, whisper, wait; (Noun and verb with one of the areas of meaning highly specialized, as in, paper, "a small piece of paper," and "to paper a room;" milk, "a glass of milk," and "to milk a cow;" water, "a glass of water," and "to water the flowers.")	1. Magazines in the United States. (List of vocabulary items, p. 710, includes 12 nouns, 4 verbs, 7 adjectives.) e.g. appeal (n), cartoon, circulation, combination, current events, issue, news stand; appeal (vb), cover (include), devote ... to, subscribe to; contemporary, current, emotional, foreign, humorous, satirical.

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LESSON XXXIV (Continued)

Word Study	"Reading"
2. Two-word verbs. e.g. get over, go over, get by, "go on with," "call on," "call for," "see about," look after, get on.	

LESSON XXXV

pp. 718-724

Word Study	"Reading"
1. Cognate words. e.g. argument, actual, assist, attend, intend. 2. Functional change. Noun and verb with areas of meaning clearly related. e.g. pull, heat, vote, share, return, stay, try, taste, call. 3. Two-word verbs. e.g. put (something) on, think (something) over, bring (something) up, take (something) back, take (something) on, make (something) over, bring (something) on, run (something) up.	1. Regionalism in the United States. (List of vocabulary items, p. 724, includes 13 nouns, 3 verbs, 9 adjectives). e.g. cattle, drainage, drawl, generalization, livestock, Puritan, restlessness, survival; differ (from), rebel; applicable, broad, dominant, reserved, shrewd, stern.

LESSON XXXVI

pp. 732-739

Word Study	"Reading"
1. Cognate words. e.g. realize, ignore, pretend, sympathetic, pupil. 2. Functional change. e.g. turn, end, cost, help, mention, offer, order, stop. 3. Two-word verbs. e.g. Think (something) out, put (something) off, take (something) up, bring (someone) up, put (something) out, take (something) over, look (something, someone) up, look (something, someone) over, bring (something) out.	1. Literature in the United States. (List of vocabulary items, p. 739, includes 31 nouns, 6 verbs, 6 adjectives.) e.g. apology, autobiography, classic, dialect, environment, era, essay, fault, philosopher, prose, psychology, series, slavery, statesman, storm, survey, taste, virtue; criticize, discard, explore, parallel, golden, influential, liberal, patriotic, tolerant.

LESSON XXXVII

pp. 748-753

Word Study	"Reading"
1. Cognate words e.g. gentle, comprehend, prevent, etiquette, convenient, inconvenient. 2. Functional change e.g. appeal, rise, attack, deposit, hurry, climb, lack; (with voiced and voiceless consonant.) advice (n) and advise (v) use (n) and use (v) excuse (n) and excuse (v) abuse (n) and abuse (v) (with shift of accent.) protest(n) and protest(v) progress (n) and progress (v) increase (n) and increase (v) decrease (n) and decrease (v) 3. Two-word verbs. e.g. make (something) out, make out, get (something) together, get together, make (something) up, make up.	1. Music in the United States. (List of vocabulary items, p. 753, includes 9 nouns, 6 verbs, 5 adjectives.) e.g. appreciation, band, composer, inspiration, maturity, talent, taste, technique; assume, confine, encourage, state, impress, stimulate; ambitious, fine, indigenous, native, tremendous.

LESSON XXXVIII

pp. 760-764

Word Study	"Reading"
1. Cognate words. (Summary and review of cognate words introduced in Lessons XXXI to XXXVII.) 2. Functional change. (Summary and review of words introduced in Lessons XXXI to XXXVII.) 3. Two-word verbs. (Summary and review of two-word verbs introduced in Lessons XXXI to XXXVII.)	1. Art in the United States. (List of vocabulary items, p. 764, includes 19 nouns, 8 verbs, 6 adjectives, 2 phrases.) e.g. academy, commission, culture, depression, event, extent, luxury, movement, mural, nationalism, reaction, sculptor, sculpture, vogue; carve, create, decorate, display, exemplify, exhibit, recover from, reject; gigantic, grim, in part, in turn, powerful, spectacular, ugly, unorthodox.

Index of words introduced in the Word Study sections of Lessons XXXI to XXXVII--166 items. The lists of words from the Reading sections contain 193 nouns, 70 verbs, 69 adjectives, 2 phrases, a total of 314 items. The total number of vocabulary items given attention in Volume IV is thus 480. For all four volumes the total number of vocabulary items introduced in the Word Studies and the Readings is approximately 1600.